ADDRESS TO STUDENTS.

By the PRESIDENT, Mr. JOHN W. SIMPSON, *Membre Corr. de l'Institut de France.*

Delivered at the General Meeting of the Royal Institute of British Architects, Monday, 31st January 1921.

> "*the Invention of young Men is more lively, than that of old: And Imaginations stream into their Minds better, and as it were, more divinely.*"
>
> BACON.

THE Address which I have the privilege of delivering to-night is that directed—by long custom of the Royal Institute—to Students of Architecture, upon the occasion of presenting to them the Prizes they have won by meritorious performance. Highly as I esteem and appreciate this privilege, it implies, as I view it, one of the greatest of the many responsible duties laid upon your President. Himself a student—for we architects must ever be learning, storing the little cistern of our capacity with drops of knowledge wrung from work and experience—it falls to him to advise, encourage, and help his younger fellow-students. The task is both difficult and delicate. Architectural students are critical folk, whose training teaches them to require the best of workmanship and material, to detect and reject those of inferior quality. They are not to be fobbed off with second-hand mental wares, nor propitiated by faded posies culled from the garden of art, where the choicest flowers are common property.

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There exists, I suppose, in the mind of every man who has lived, loved, read, and observed in reason and variety, the equivalent of that spare drawer wherein we keep discarded trifles, in a mulish belief that they will at some time be needed again. The little key of which the lock has disappeared, disparate fragments of wood and metal fittings, burnt-out pipes powerfully fragrant of former happy days, perhaps a glove—or two, miscellanea which "it's a pity to throw away." Ladies, I am told, are free from this agreeable weakness, and if a hat—for example—has seen its day, will scrap it ruthlessly, as Americans do machinery. A man would wear it till it fell to pieces, and then secrete it, with the idea that it might "come in useful for something else." Turning over, therefore, the half-forgotten contents of my memory in search of a fitting subject for this discourse, I found, without surprise, much to set

aside as unworthy of presentation : many items sadly incomplete, some out-of-date, others a bit rusty and unfit for use without refurbishing. But, I came upon an incident of which my friend Barry Pain once told me. " For some years," he said, " I wrote a sketch-story of about a thousand words every week for an illustrated paper—work which should have been easy enough. One day, however, I began to worry. I wondered what I should do if one week I found that I had got nothing—that I had come to the bottom of the bag. I wasted a whole morning in this silly way ; then I saw what an idiot I was, and wrote a story about an author who did come to the bottom of the bag." The story conveyed the moral for me that it does for every creative artist—" There is always a fresh side to the obvious." Why, thought I, should I sift out matter for an Address to Students from a heap of book-knowledge, when I have been for forty years in the active practice of their profession, and have learned things they cannot find in books. There was no need to look further for my theme.

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" Nos te nos facimus Fortuna deam,"—O Fortune, it is we ourselves who make thee a goddess—quotes Samuel Butler ; and shrewdly observes that this is only true after Fortune has made us able to make her so. The poet says nothing as to the making of " nos." I saw myself, not in 1881 when I was taken into partnership by an older man—continuing my work at the Royal Academy schools in the evening—but, some three years later, when that arrangement had terminated. A life-belt is a useful contrivance, but it hampers the movements of a swimmer. Being both hopeful and short-sighted I had cast mine away, and was now in deep water ; to be more exact, in a tiny office of my own, with no very clear prospects and a rental liability about my neck of some twenty pounds a year. Here I spread out some papers and drawings to suggest pressure of business, and hung perspective views upon the wall : mendacious indications of vast experience in the erection of buildings.

I digress for a moment on the subject of the architect's office—that, at any rate, in which you receive your patrons. Like everything else you create, it will be, in some sort, a portrait of yourself. See that it be a pleasing one. For the most part it is made in the likeness of a second-rate solicitor involved in building speculations. Your office should have its distinctive atmosphere, congenial to a cultured client ; I would hardly commend perspective views for decorative purposes, or even for advertisement. Hang rather a few fine photographs of the great buildings of all time, which you and he can discuss with mutual pleasure and interest ; little of your own work, and that carefully selected of your very best. If you bear this in mind the latter will be pretty frequently changed. We have many lady-students now, how many I do not know ; a young gentleman of whom I sought information replied, " Oh, crowds." By reason of their sex they must needs possess that most valuable attribute of the architect, a " tidy mind " ; and when their influence begins to be felt we may hope to find an improvement in our surroundings.

To revert to my own installation. Its arrangement was of no great importance, for no one called to see me but friends as impecunious as myself, who filled the room with smoke, heedless of the possible visit of a fastidious client. The postman was infrequent—I often regret that time—and the circular he brought was perused with grateful interest. I consoled myself with the reflection of the great Dr. Morin, " Those who come to see me, do me honour ; those who stay away, do me a favour."

At the door of entrance to the practice of our profession we find one great, one unique advantage. While in other callings even those with talent, assiduity, and other qualities which should command success, may have to wait for years an occasion for their employment, the architect's opportunity is available at once. He can always keep his equipment bright by constant use, for most of the great prizes of his profession are thrown open to competition by all. He has, from the outset, the chance of showing what he can do ; success depends, with unusual directness, upon his technical ability ; and the capital demanded for his enterprise is represented by a few sheets of drawing paper and some wooden strainers. To this opening I naturally turned my attention, and was rewarded with success ; it was not long before I had plenty of work.

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As a very old hand, both as competitor and as assessor, I venture a few words of advice to-night concerning competitions. As a means of practical education, the study of a given subject—not for mere academic exercise, but for the purposes of a building to be actually erected at a definite cost under the responsible supervision of the designer—is invaluable ; provided that it be followed (in the case of non-success) by its honest comparison with the winning design in order to find the cause of failure. When evolving a design, bear in your mind that a mere solution of the problem offered will not suffice ; a competitor must never rest until satisfied that his solution is absolutely the best that can be found ; that there is, so far as he can see, no way of simplifying or improving it. " The sign of the amateur," it has been said, " is his firm belief that small matters need not be attended to ; that if he looks after the big things, the little ones will look after themselves ; just as the most obvious and immediate signs of the practical and practised man are his seeming carelessness about large matters, and incessant attention to small ones." Now a single shortcoming may be the only difference between the first placed and the second. And, should you seem at a standfast, in despair of new ideas, continue drawing nevertheless ; there is no surer way of evoking them. However reluctant be the Muse she must yield at last, for the persistence of her suitors is her own inspiration. I add one caution. Keep your design always in your thoughts while it is proceeding ; unconscious cerebration produces astonishing results. But, once it is finished and packed, dismiss it wholly from your mind ; no amount of further worry will help you, unless you can exert telepathic control over the Assessor.

Most competitions are for public buildings ; for these, simplicity of plan is essential, so that strangers may easily apprehend it, and find their way about the building without embarrassment. The working of the human mind, however, inclines to ingenious and complex solutions in the early phases of thought. Mistrust these ; concentrate upon and disentangle them, until your plan appears so obvious an arrangement that you wonder why any one should dispose it otherwise. This kind cometh not out but by prayer and fasting, the ruthless rejection of everything that ingeniously evades instead of clearly meeting the issue. Half the difficulties of design arise from your mind being obsessed by some pet architectural feature, around which it is, perhaps quite unconsciously, trying to build up the whole conception. Try cutting out that tower, dome, chimney, or whatever it be that you value so highly ; the chances are that the entire composition will then rearrange itself spontaneously, like the glasses of a shaken kaleidoscope. Lose no opportunity of getting a fresh eye to criticise your work. Show it to your friends (unless they be corrivals) and see their work also ; this will, incidentally, enable you to follow Dr. Johnson's advice and " keep your friendships always in repair."

It is disheartening to reflect on the labour wasted in nearly all competitions by the preparation of designs which do not comply with the Conditions. This arises from looseness in reading and analysis, a defect so serious in the mind of an architect as to be almost a disqualification for the calling. Conditions should be read, not once nor twice, but continually as your design proceeds ; every point being tested by reference to the text, in which " Answers to Questions " should be inserted at the proper places. I would add that if " Conditions " are properly drawn, but few " Questions " should be needed. Numerous questions indicate a slovenly Assessor.

In most cases competitors are required to estimate the cost of their design by stating its contents in cubic feet, and the rate per foot cube at which they value it. It is well to bear in mind that these figures will be checked by the Assessor, and that under-statements in either respect may influence him adversely. It is quite useless to " cook " an estimate by pricing a portion of a building at what would be a fair flat rate over the whole, and taking the remainder at a lower figure. Nor does it impress an Assessor favourably to find, as in one case I recall, that a competitor has treated a large Central Hall as being a " void," contained between the surrounding blocks, and merely added a small sum to represent its roofing and floor. Such a method of calculation, it is true, reduces the apparent cube, but it also lessens materially the author's prospect of success. It has been my own practice, in drawing the Conditions for recent competitions, to settle the rate to be allowed per cubic foot. It seems to me a better

guide to what is wanted than a limited total sum, which cannot be accurately determined until the building is designed ; and it removes the temptation to competitors to price at impossible rates.

Estimates and descriptive reports are, too often, hastily concocted at the last minute. They should, on the contrary, be prepared very carefully *pari passu* with the drawings ; the cube being calculated at every stage in order to control extravagance in plan and section. The description and estimate offer occasion to indicate an author's clear-headedness and methodical character, just as much as the drawings show his artistic qualities.

At one time—the fashion is now infrequent—a competitor's chances were thought to be improved by showing " alternative treatments " of portions of his design, by means of hinged " riders " ; the idea being, apparently, that if the foolish Assessor avoided Charybdis, he should at least come to grief on Scylla. I have, indeed, known three different riders successively superposed upon a plan, which, as you may suppose, offered no more than a choice of evils. I cannot too strongly discourage such a practice. It should not be the aim of a competitor to set riddles to the Assessor, but to convince him that the design before him is the best. How can its author hope to convey such a conviction when he is himself manifestly in doubt ?

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Now, a word as to the final stage, the judging, of a competition. Attempts are often made to estimate the length of an Assessor's foot ; and the guesses are generally wildly wrong. It may help you to win competitions of which I am Assessor if I tell you something of my own methods.

First of all, I make a cursory survey of all the designs, and determine a system of marking. Next—with the Conditions before me—I examine them *seriatim*, and make a sketch of each plan, for I find that this gives me better insight of the author's meaning than I obtain from mere notes, and is very convenient for reference ; it also shows me at once if staircases are impracticable, walls unsupported, or construction defective. I then read the Reports, and give a first marking to every design. Having thus made myself generally familiar with the work submitted, I eliminate those sets which are plainly inferior, and re-mark the remainder, adding or deducting marks as necessary. The reason for this second marking is that, in the course of examining a large number of drawings for the first time, one is apt to vary the standard of values ; a good design coming after a poor one is likely to be over marked, and *vice versa*. By the time the first round is ended this standard has fixed itself pretty definitely.

After the second marking the best designs stand out clearly above the mass. These are taken up for searching analysis, their Reports again read, and the cubic calculations and Estimates checked and tabulated. As a general rule there is little doubt about which design is to be placed first ; those for second and third, still more for third and fourth places, often demand most anxious consideration of their relative merits.

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The enterprise of competition is of inestimable value to those beginning their career ; I speak of that great majority in whose mouths no good fairy has placed a silver spoon when they were born. It is the cleanest kind of fighting in the inevitable struggle for a livelihood. No back-stairs influence, no hateful cultivation of acquaintances with an eye upon their pocket-values, avail to increase your prospect of success in such contests. You are independent, and are judged on your work alone. Competition keeps your knowledge from rusting, and increases it ; proves your position among your fellows ; exercises your courage to attack grim labour ; strengthens you to accept disappointment and return hopefully to the conflict, determined to win at last.

Above all, competition inures you to the divine habit of work. " Work—and dreams ; high hopes for the future. There is nothing better than that combination." Glory be to work ! When trouble and distress befall—as certainly they will—it is to work that you shall turn as to a familiar, consoling friend. It shall bring you oblivion of pain, and peaceful good sleep o' nights, heartening you to face your sorrows. The curse of Adam concealed the greatest blessing mankind has ever known.

J. W. S.

VOTE OF THANKS TO THE PRESIDENT.

Sir AMHERST SELBY-BIGGE, Bart., K.C.B., Permanent Secretary of the Board of Education: I have the greatest pleasure in proposing this vote of thanks to the President, though I arrived very late, unfortunately, and benefited by only a small fragment of the Address. I am glad that my own efforts, in the days of my youth, were not submitted to such severe and searching scrutiny as, apparently, is the fate of the young architect. Had they been, I am afraid that the prizes which I obtained in the course of my student career would have been even fewer than they were. I may tell you, in confidence, that the only prize I ever received at school was a prize for dictation. (Laughter.) That, perhaps, indicated that I was going to rise to eminence as a civil servant. The profession of architect seems to me to require an unusual amount of courage. The civil servant is more advantageously placed, for if he makes mistakes, they, like the doctor's mistakes, are buried, though not quite in the same way. (Laughter.) They are buried under a mass of paper. The civil servant, moreover, has the great advantage that if he makes mistakes his Minister takes the blame; although, on the other hand, if he does very well his Minister takes the credit. For the architect, however, there is no escape at all; he gets the credit for his good deeds, but he has to take the responsibility for his bad ones. There is no room for repentance for him; when he has once executed his work, there it is on the face of the earth, and nothing can remove it, except fire or earthquake. You can banish the painter to the garret, or give him away as a wedding present. (Laughter.) And even in the case of the sculptor you can organise a convenient riot if his work occupies an offensive position in a public place. But the architect's work must remain; nothing can get rid of it. The architect, I have noticed, does display a certain modesty: he does not usually sign his works. You may walk round London or any other great town and say, "I wonder who did that?" either in admiration (Laughter) or perhaps occasionally with another feeling predominant. But you cannot find out who did it unless you go to the records of the Town Council, or the great business houses, or similar places. I remember once, when I was younger, being sent to look at a school, to see whether it was deserving of State support. And one of the things I had to report on was the buildings. I shall not tell you where it was, but it had a large façade facing the street. It had been erected at the expense of a City Company. On the most prominent place on the façade was a large stone tablet, and on it were engraved the names of the Master and Wardens of the Company, and at the bottom, in a corner out of the way, was the architect's name: it was inscribed "FECIT SNOOK." (Laughter.) I am not sure on which side the advantage would lie; whether it would be more advantageous for the architect to be permanently anonymous, or to be obliged by law to put his signature on his works. Of course I am aware that the architect is often in a very difficult position. I know, for I have employed architects myself. It is not a question of what the architect would like, but of what somebody else likes; and I am not sure that what I have liked architects to do is what they themselves wanted to do. Everyone thinks he knows something about architecture, about the kind of place he would like to live in; and if he wishes to have green glazed tiles placed on a band on the front of his house, he has got to have them or there will be trouble. And it is difficult, for the young architect at all events, to resist. Of course the experienced architect can tell the person who asks for that to go somewhere else; and no doubt he does. I cannot rival what the President said in his concluding words. I do not know how many beginners in this Art I am addressing; but I think I should say, if anybody were to ask me for a word of advice, "Do not surrender your ambitions." I should say very much what the President has said: there is a satisfaction in good work, whether it is recognised, or whether it is not. I know that in my own profession there is very much good work which does not lead to success and which receives no recognition at all. When you have really done good work and you know that you have, there is a great satisfaction in it, whether it brings reward or not. And no one knows better than you do that there is plenty of scope for good work in architecture.

Lady BANISTER FLETCHER: Mr. President, Ladies and Gentlemen, Students, It is a pleasure to second the vote of thanks to the President, and it is an honour to be invited to this position. It is, also, an epoch-making occasion, for I do not imagine that I am asked to do this because of my own personality; rather because I am the outward and visible sign of the welcome that you all have extended to women students in the schools. (Applause.) The President quoted Bacon in praise of young men, but he did not continue the quotation. I, too, can quote Bacon, in praise of older men, and in praise of the President; for Bacon goes on to say, "Young men are fitter to invent than to judge; they are fitter for execution than for council; they are fitter for new projects than for settled business." Those of us who have listened to the President's Address and have heard his considered judgments and wise counsel cannot fail to realise how much students must owe to him. (Hear, hear.) His Address has been a finger-post pointing along the way to success. It has also been a danger-signal, warning you of those many pitfalls to which Sir Amherst Selby-Bigge has referred. But, above all, he himself has trodden the path to success, and to that "settled business" to which Bacon referred. The

President reminds me—if he will forgive me for saying so—of a certain Izaak Walton, who wrote a book on the craft that he practised; and he called that book *The Compleat Angler*. From the President's Address to-night, and from another which I well remember, I am fully convinced that there is no man more competent than he is to write a book which could be called *The Complete Architect*. (Hear, hear.) I feel, however, that the man who would come up to the President's high standard would indeed be a superman; I do not know whether such an one is to be found among the students, whether men or women. I noted the President's warnings, and one struck me very much, because it struck home! He said that "half the difficulties in design arose from the mind being obsessed with a pet architectural feature." What is that obsession? In the language of mental philosophy it is called "an objective association"; in common parlance it is an obstruction of ideas, which means that the pet architectural feature, whether a chimney or a dome, has dammed up the flow of your ideas. When I went in for my first B.A. examination in the University of London, one of the questions I was asked was, "What is objective association?" I stared at the paper; my mind was a blank—and the paper remained a blank; but I am quite sure that I learned more from my ignorance than I could ever have learned from my knowledge of the right answer to that question. My knowledge would have been book knowledge; my knowledge afterwards was the knowledge of experience of life, and I was always coming up against that "objective association" to which the President referred. A very curious instance of that occurred to an old friend of mine who was somewhat of an antiquarian and connoisseur. He was looking at what the outside world calls a "period house"—is that a layman's, or a professional expression, Mr. President? He did not find a "period house," but a Jacobean staircase; and then he went on to look for the house to fit the staircase. We chaffed him, and said we should discover that he had found a field and planted the staircase in the middle of it. That was very much an "objective association"! The President went on to give advice as to objectives when you enter for a competition. You must evolve a design; you are to secure simplicity of plan, you are to reject the non-essentials, you are to comply with the conditions—that is most important of all, I imagine, judging by the way the President says he deals with the designs which are submitted (Laughter); you are to estimate the cost, you are to control extravagance—that is asking more than we find in a Government Department (Laughter)—you are to state the contents in cubic feet, and you are to give the value per cubic foot, I think he said. Well, if you have succeeded in giving the correct pass-word to all those seven dragons which guard his gateway to competitions, to which the President referred, you will then be rewarded by the assurance that your work will be judged on its merits. (Laughter.) That is a distinctly hopeful note, and especially hopeful to women, because we only ask for a fair field and no favour. And as Art knows no sex, we are now assured that the assessor of competitions will know no sex. We only ask for the open door; we have asked for that fair field and no favour, and here, in the architectural schools, you have generously opened that door, and I congratulate you on having done it, and I congratulate the women students on your having done it. You have followed the classical example of Oxford, and what could you do better? You have now, I understand, two women members, and, according to the latest authority, "crowds of women students." I do not see the "crowds" here, but I think I see some here to-night. I remember, some years ago, going to a meeting of the Architectural Association with an old friend of mine, Mr. Seth Smith, when some of my sex tried to force the door. Things became so heated that I expected to hear a demand for Miss Charles's head on a charger! You have changed all that now, and the President hopes for satisfactory results when women's influence begins to be felt, because, he said, women have tidy minds. I cannot help wondering whether, when he said that, he was not thinking of those cupboards which our friend Mr. Paul Waterhouse says women always clamour for when a new house is to be designed. He says we women are always wanting cupboards, with shelves and things. Because, of course, a tidy mind requires a place for everything, and that everything shall be in its place; but you can't have everything in its place if there is no place to put it in. So we are not such culprits as Mr. Waterhouse says we are when we ask for cupboards, and very often we do not find them. When I was passing through the streets of London yesterday, I saw a placard bearing the mystic words "The Woman Peril." That set me thinking. What is "The Woman Peril"? Is it the woman in the jury-box? Is it the woman in Parliament? Is it, possibly, the woman in Whitehall? Can it be the woman at the Telephone Exchange? Or is it the dearth of women servants? Or is it women generally competing with men? I believe that must be the answer. And you have the woman peril here to-night. I am the woman peril! (Laughter) because I have entered into a speaking competition with Sir Amherst Selby-Bigge in tendering a vote of thanks to your President. And women members are the woman peril, and the women students are the woman peril, only you have decided not to regard them as perils, but to receive them as pals. And that seems to be the solution of the whole matter. If only that could be the point of view of mankind and womankind generally, we should get along much better, and have much less friction. Having settled the question of the woman peril, we come to the question of the prizes. The proposer told us he only received one prize at school, and that was for dictation. I can go one better, because I never received a prize at all. Of course, those who receive prizes receive also congratulations. But I would have you note that those who

do not receive prizes receive sympathy, and that goes a long way in helping them in the future. Of course, we must assume that the prize is a sign of success ; but not to receive a prize is not by any means a sign of failure : the failures of this year may be—probably will be—the successes of next year, and those who have been " counted out " this year may be " counted in " next year. Now as to why I never received a prize. The Principal of my old school, Miss Beale, of The Ladies' College, Cheltenham, regarded prizes as false standards of success, and would have none of them. So when my brothers came home at the end of the term bringing their spoils with them and I had none, I naturally looked with envy on their loot. But I tried to feel very superior as to our system. That is why I never received a prize. But I am among the prize-winners to-night. A great deal of time, since I left school, I have spent in trying to break down those barriers which excluded women from the full opportunities of citizenship. I have asked for the vote for women—asked for it peacefully—in order that they might have full freedom. Women have now received that vote ; they have full freedom to come to your schools, and do anything else that they are capable of doing. They have full freedom to learn and to work and to earn, and full freedom to fail and to succeed. So I have my prize to-night. But, whatever you may think of the competition of my sex, I am sure that you will all agree with me and join with me and support me in my seconding of this vote of thanks to your President, who comes here to-night not only with his President's Badge, but, I am sure, also with the Philosopher's Stone. (Much applause.)

The vote having been put to the Meeting by Mr. A. W. S. Cross, Vice-President, was carried by acclamation.

The PRESIDENT : Ladies and Gentlemen, I thank you very much for the way in which you have received this vote and the far too flattering remarks of Sir Amherst Selby-Bigge and Lady Fletcher. Fortunately, I have lived long enough to know myself pretty well and am able to estimate about how much I ought to accept of their kindly flattery. Sir Amherst spoke of the great modesty of architects ; there, I think, we are at one with him ; we are an extremely modest race, but it is not always recognised. (Laughter.) I believe Sir Amherst has taken a great many prizes in his time, but I was delighted to hear him confess to the subject of that which he took in his school-days. The exercise of " dictation " was most proper to one destined to the Civil Service (Laughter), and his early success in that art was prophetic of his distinguished future. We hear a good deal about the dictation of civil servants at the present time (Laughter), and wish it were always exercised in the beneficent and tactful moderation with which Sir Amherst wields his great powers. To Lady Banister Fletcher I have to offer especial thanks for the kindness and courage with which she has come here to second the vote of thanks. She has, if I may put it so, taken a prize for herself—it is a very small prize, but I do offer it to her in all sincerity—she is the first lady who has ever spoken officially at a meeting in this room. (Applause.) We hope that her great success to-night may be often repeated by other ladies. She appears to me to have only one weakness, that curious feminine obsession for cupboards ! It is common to the sex ; you cannot eradicate it. Cupboards are excellent things in their right place, but ladies want them everywhere. And I would just like to point this out with regard to cupboards : cupboards are generally signs of a bad plan, put in to fill up odd corners which you cannot plan out. If a building is closely and well designed, there is precious little room for odd cupboards. (Laughter.) But, if the requirements are thought out from the first, the cupboards which Lady Banister Fletcher desires form an essential part of the design, and will be found, not in odd corners, but in their proper places.

REVIEW OF THE WORKS SUBMITTED FOR THE PRIZES AND STUDENTSHIPS 1921.

By H. P. Burke Downing, F.S.A. [*F.*].

Read before the Royal Institute of British Architects, Monday, 31st January 1921.

Mr. President, Ladies and Gentlemen,—I have the privilege on this occasion to offer you my observations on the work submitted in this year's competitions for the Institute Prizes, but before proceeding with my review I desire first to thank you, Mr. President, for the honour you have conferred on me in requesting me to assume this office, in which so many distinguished architects have been my predecessors. If I confess that at the present moment I am not less sensible of the burden than of the honour I shall perhaps be revealing no secret and I do so only to crave the indulgence of my audience for the declension that I fear they may observe from the high standard of the addresses to which they have had the good fortune to listen in other years.

The work of reviewing has been lessened by the fact that the SOANE MEDALLION FOR DESIGN and the PUGIN TRAVELLING STUDENTSHIP have not fallen to be competed for this year, and, further, the OWEN JONES TRAVELLING STUDENTSHIP and the HENRY SAXON SNELL PRIZE have not attracted any competitors. Unfortunately also, the number of entries for some of the other Prizes has been small.

The GODWIN BURSARY for the study of Modern Architecture abroad has been awarded to the single competitor (Mr. C. B. Pearson) for a collection of drawings showing that he has done much good work in the practice of his profession since he obtained a Medal of Merit in the Tite Competition of 1906.

There were also only two entries for the ESSAY PRIZE (not awarded), and only one entry for the GRISSELL GOLD MEDAL (also not awarded). For the INSTITUTE SILVER MEDAL for Measured Drawings there were four competitors, and for the TITE PRIZE eleven.

If these numbers ought to be taken as showing any falling off in the keenness of younger members of the profession to take part in these competitions it would, I am sure, be very much to be regretted, for it is hardly possible to exaggerate the stimulating effect of such competitions. They give the opportunity to students to put forth their full powers in carrying to completion a definite and difficult piece of work. The effort may reveal to themselves the possession of powers which, untried, might lie dormant. The trial will give them reliance on their powers and courage to meet and overcome the novel difficulties which they will experience when they have left the schools behind them and are embarked upon the responsible practice of their profession. It is good, too, for the schools themselves that the products of their training should be subjected to these external tests.

But I think there are other reasons than any loss of keenness to account for the paucity of numbers of competitors. The pursuit of the peaceful arts has suffered a long interruption, and, after the violence of war has ceased, it has not been easy again to take up the thread of studies laid aside to answer the call of the country's need and to indue once more the calmness necessary to their successful prosecution. I think we may in this find the explanation of the small number of students who have been able to give to those competitions the time and labour which they require, and we may rather feel some thankful surprise that so much excellent work has been done as, especially in connection with the Tite Prize, I shall have to record.

Some general impressions are necessarily borne in upon one in examining the exhibition of works as a whole. In bulk it is, for such reasons as I have given, a small exhibition as compared with other years, and, recalling the exhibitions of twenty or twenty-five years ago, I observe very clearly the increasing influence of the architectural schools. If from this influence there is some danger of restraint of individuality, the schools have undoubtedly brought about a raising of the general level of work; there is less inequality of performance—very little absolutely poor work—and for this all praise is due to the schools. Nevertheless one misses, especially in the draughtmanship, a certain freedom of individual method which was a product of the times before the academic influence had become so strong. It is significant that there are no drawings of mediæval work in the Exhibition. This is not, however, to suggest that there is not excellent draughtsmanship. There is—even when it is joined with design marked by absence of inspiration—but it is not of the order that plainly exhibits qualities or character rather than the training of the draughtsman.

While Drawing is obviously taught so well and with such excellent results in the schools, it is a little unexpected that one should find so few students desirous of competing for the only prize offered for Construction, a subject not less necessary nor, one would have said, less suitable to engage the attention of the schools. It may be that it is not so easy to draw out enthusiasm for this branch of the complex art of architecture, but excellence of draughtsmanship can be no substitute for knowledge of Construction: true design cannot proceed from the one without the other, and it is very necessary that equal means and opportunity should be afforded in the schools for the study of both.

The GRISSELL GOLD MEDAL is the unique competition in a Constructional subject, and unhappily it has not been possible for the prize to be awarded, although the sole competitor ("The Villain") sent

in a good set of drawings. The subject set was a kinema, and the competitor's design is of quiet and appropriate character and the practical requirements of the plan are well considered. It has, however, been fatal to his aspirations that his structural diagrams are—I am informed, for I do not attempt independently to criticise the steel work details—inaccurate. I think he deserves some credit for attempting a subject which, perhaps, would not be inspiring to many of us. That is not necessarily so with Construction. I recall very keen competition inspired in former years by such subjects as the construction of " a Timber Spire " or " a Bay of a Vaulted Church." But the mastery of the constructional problem, though it be met in more prosaic surroundings, should be in itself of no less absorbing interest. With modern needs and modern methods it is, in fact, daily more necessary that students should be taught to master structional mechanics and not to regard such matters as a branch of their art for which they can rely upon the engineer. The mastery of Construction is necessary to Design.

The Essay Medal.

In a second Competition also—that for the Essay Medal—no award is made, although there are two competitors. I have not been able to apply to the two essays that careful examination which they have received at the hands of the judges, but I think that, as seems to be the case with many competitors for this prize from year to year, " Egypt " and " Lucem spero " rather fail to appreciate what is wanted. An essay of this character is not intended to be in the form of materials for a book. It should be complete in itself and fully develop, while it illustrates, some thesis : it needs to lead up to some conclusion which—as is expressed in the conditions of the competition—will make a useful contribution to knowledge and constitute an authoritative statement on the subjects dealt with. " Egypt " could hardly expect to be authoritative on the whole history of Egyptian Architecture, more especially as he adopts creation as a necessary starting point. He has diligently extracted a number of facts which should help him to the understanding of any discovery he may hereafter make, but the reader must derive for himself, if he can, any contribution to knowledge of the subject.

" Lucem spero " has chosen a technical subject—" Domes, their construction in theory and practice "—and has indeed put a great deal of work into it, but it is rather the groundwork upon which he might have formulated some authoritative statement as a contribution to the knowledge of the subject. Both essayists are too closely tied to the material which they have collected from their reading.

The Measured Drawings Medal.

There are only four entries for this prize, but the competition is close, each competitor having produced what is a valuable record of some building of Classic or Renaissance architecture, and the work is good and conscientious. But many of the drawings suffer from a rather mechanical and laborious manner ; survey notes and plottings are involved and do not evidence sufficient care nor a very intelligent appreciation of the subjects. We expect to find fine draughtsmanship in these studies and it should express the character of the buildings and be the outcome of the student's enthusiasm for and sympathy with the subject. That there should be a marked falling off in the study, by drawing and measurement, of old work is much to be regretted, and for a revival of enthusiasm I would commend to the attention of students especially our English traditional work, little as it may now be in fashion.

The Medal this year goes to Mr. J. H. Odom (" Ajax ") for a survey of King Charles's Block of Greenwich Hospital. His drawings form a very complete and interesting record of a fine building. They are accurate and painstaking, but they seem to me to be deficient in the quality of sympathy.

Mr. Leckenby (" Sapper "), who receives Honourable Mention for his fine monograph of the " Temple of Bacchus at Baalbec," presses the winner very closely. The drawings are most beautiful and were completed on the spot—clean, well arranged on the sheets, and the lettering is excellent. As records, the fact that they are in pencil is a drawback. The rendering of full sizes and carving shows much feeling and a marvellous delicacy. The subject is a purely classic one, and comparatively small,

and it is unfortunate that Mr. Leckenby was not able to produce his plottings. "Ralph Allen" submits a capable set of shaded drawings of the well-known 18th century mansion of Prior's Park, Bath. He gives especially good drawings of the interior, but the plottings and survey notes are inadequate and scarcely show that he has explored all the qualities of the building.

The drawings of "St. Mary Woolnoth," by "Triangle," are a little unequal and blemished by somewhat careless lettering, but present a complete and reliable record of Nicholas Hawksmore's fine church, whose "doom" we may hope is not yet finally pronounced.

The Tite Prize.

The subject for this prize is a design for an Italian Villa, inspired by Pliny's description in a letter to Gallus, not to be regarded as an archæological exercise but as an inspiration for a building on similar lines. This most happily chosen subject has proved in truth an inspiration of good work and designs of great merit and exceptional interest, while the winning design has hardly been surpassed in brilliant imagination and scholarly rendering in this competition for many years. So beautifully, indeed, is the description of the place, its arrangements and surroundings, given by Pliny that even to a layman a picture is presented which he seems to realise with certainty: perhaps, indeed, its realisation seems more easy to the layman than to the architect who has to attempt it, and finds very soon the gaps, which must be filled by his own imagination, notwithstanding the apparent completeness of every detail. The subject was one to emphasize the importance of the competitors most carefully weighing the whole of the instructions given them with a view to seizing and holding the main idea of the scheme. Everything is described in language of modesty and restraint, which, while it rules out grandiose treatment, perhaps in some measure conceals the fact that the house which is being described is that of no commonplace citizen, but the chosen home of a statesman in literary retreat. It is revealed at every turn that it is the ideal of a man of the most refined taste and elegant learning.

The schemes of some of the competitors are of too ambitious a character, showing indeed a great deal of zeal and painstaking industry, but evidence of recourse to text books and not enough of individuality and power of design. A free combination and adaptation of Italian Renaissance work has been favoured. In drawing, the work is generally good, but suffers from dulness and is sometimes spoiled by laborious and not always well applied spraying and grounding, which does not help. These drawings clearly come mainly from one school, but hardly do justice to the school. Though academic they are immature.

It is not necessary for me to make observations in detail on all the designs. There is a certain similarity in character and treatment about those of "Anzac," "Arc," "Gallus," and "Gondola," but they are not equal to the demands which the subject makes and they lack finish. The attempt of "Gallus I." is interesting from obvious youthfulness. He has worked seriously, but the task was too big for him, and he needs the training of the schools. "Isobel's" plan is better, but rather congested and ill-lit, and his proportion is heavy: the details are well-drawn and coloured. In the work of "Blue Seal" there is promise, but his design, showing a building rising sheer out of the water, is rather fortress-like and hardly inspired by Pliny's description. "Sea-less" sends some really good drawings of much simple dignity. His perspective, softly and charmingly coloured, is worthy of a place among the best, and there is much good and true feeling in his work. His design, however, is rather out of scale and the parts are not well balanced.

Drawings of a particularly pleasing and unaffected character are submitted by "Red Seal," who comes very close to the second place. His plan is frankly on modern lines, and his rendering of the Florentine Renaissance type shows much character. He realises that a sunlit building can be designed in broad masses, and his breadth of plain wall surfaces and the grouping of the elevation are very fine. The slight sketch perspective does not do justice to the design, or rather, I fear, it demonstrates that the view has not the fine effect that the elevation shows. The detail is delightfully simple and of good character, the arcade having a graceful severity. It is altogether refreshing to come upon a design

which embodies in so full a degree the spirit of the author, who clearly will succeed in giving, as surely he receives, great enjoyment by his work.

Mr. Paton, of Glasgow, has well deserved the Certificate of Honourable Mention for his arresting and very successful Italian composition. There is a suave severity about the design, and the beauty of his drawings (somewhat overdone with black spraying) proves him an artist of considerable merit. The combined ½ inch detail and perspective is a very fine drawing—sunny and radiant of charm. The plan is excellent and hangs well together. The principal elevation, with its two simple towers well placed at the entrance to the great courtyard, and the coloured frieze over the arcade are characteristic and happy. The drawings, however, though very full, give the minimum of information. The position of the towers might have been accentuated on the plan, and there is no upper floor plan.

There remains the design of the winner of the competition, which will by universal consent be proclaimed the finest piece of work of the year, and sufficient of itself to make the year a notable one had it stood alone. The successful competitor is Mr. Gordon Holt, of London. It is clear that he has felt to the full the inspiration of Pliny's description : the seed has fallen upon prepared ground. He takes us right back to the first century, in which Pliny was writing, and gives us a Roman villa even more complete with all its adjuncts than Pliny's description extends to. The situation of his villa might be precisely that which Pliny saw when writing—above the cliffs of a sunny sea coast and overlooking a small pleasure harbour, down to which flights of steps lead from the terrace on the sea front. On the land side the lay-out of the gardens in the grand manner with the clear and direct approaches gives a fine effect of spaciousness and dignity which does not need to assert itself, and this characterises the whole conception. Mr. Holt has adopted the style of the earlier Pompeiian houses, which was much influenced by Greek feeling, and the long low lines of his buildings give a character of unpretending dignity to which higher and more elaborate structures do not attain. The Græco-Egyptian detail and decoration have been well studied. It is harmonious, if the colouring seems a little too strongly applied for small scale drawings. The greatness of this design is in the conception of the whole, which is moreover worked out with a completeness which would make criticism of the details a work of much longer time than I should dare to occupy on this occasion. I prefer to express my admiration of the whole and of every part. Closely as Mr. Holt has followed the description of Pliny's letter, he has not allowed himself merely to be instructed by it. It has served as an inspiration, but the conception is his own and marked by his own personality. He must have lived in the work as it has grown under his hands, and he has enabled us to enter into the enjoyment which his task has clearly afforded him. The plans give a sense of absolute reality carried out, even in the delineation of the galleys in the harbour and the chariots in the stables.

By singular good fortune we have this evening an opportunity of viewing side by side Mr. Holt's ideal conception with Mr. Bradshaw's beautiful drawings of his archæological reconstruction of Praeneste—near to which, by the way, it is recorded that the younger Pliny had a villa.

I cannot bring my observations to a close without drawing attention to the great artistic ability shown in Mr. Holt's drawings. They are executed in the manner of the School of the Architectural Association, and a high tribute is due to the unsurpassed training of the School of the Association, for which I and so many of those here present must ever retain a loyal affection.

COMMON SENSE IN BUILDING CONSTRUCTION.

By P. J. Waldram, *Licentiate*, Hon. Examiner in Mechanics of Building.

The present difficult times would scarcely appear to offer much scope for notable advances in architecture. Whilst on the one hand severe economic stringency threatens to curtail building almost to the point of extinction, on the other hand abnormally high prices call for the most extreme and cheeseparing economy. Yet it is no time for the architect to sit down helplessly and hope for better and easier times. Rather is it a unique opportunity for him to seek inspiration from the bracing winds of this winter of our discontent. At some future time, and that perhaps not so very far distant, it may well happen that we shall look back with no small thankfulness to our present difficulties; recognising in them the only influence powerful enough to loosen the bonds of false tradition by which we have too long been fettered.

The last decade before the War witnessed a notable improvement in the standard of public taste. It saw many of the grosser excrescences killed by the example of purer and simpler work. Florid stone capitals on brick window mullions were no longer *de rigueur* in the suburban villa; but *appliqué* timber and artificial rusticity were still rampant; and speculating builders were not the only offenders. But the silent influence of better work could make but slow headway in competition with the vast mass of erected bad design which tended to stereotype objectionable features. Already a few months of enforced economy have done more good than precept and example could probably have effected in as many years.

With materials and labour at famine prices, nothing can now be afforded beyond what is absolutely necessary. False and artificial ornament has been the first thing to go, and small house design, at least, is the cleaner and purer for it.

Three hundred years ago, when labour, materials and transport were relatively almost as costly as they are to-day, buildings were designed and erected on strictly utilitarian lines. Local materials were used sensibly and economically to achieve definite results. Structural members were straightforward and obvious. Everything had a definite task to perform, and never pretended to be anything but what it was. Then came the Renaissance, when building and architecture became the fashionable aristocratic pastime. Its triumphs were great, and a rich and splendid inheritance has come down to us in the fine dignity of its stonework, the ineffable charm of its delicate ornament, and the inspiring craftsmanship of its furniture. But what horrid evils of pretence, snobbery and sham followed in its train. Not the least of these was the contempt of everything honest and natural in building, so that elaborate and unnatural artifices took the place of single-minded construction, and copying replaced art. Then followed the manufacture and canonisation of innumerable pseudo-scientific rules and formulæ based on the shallow, slipshod reasoning which passed for science in that age of pretence; and the birthright of well-developed structural craftsmanship was allowed to decay. To this day we are still the slaves of formulæ, rules and bye-laws. We may grumble a little at them occasionally, but without them we are lost. Our forefathers, when in structural difficulties, made and tested models and sample members. We search through text books and pin our faith to anything which has the sacred authority of printers' ink, and mistrust everything which has not. The results would not be so bad had the writers of text books and the compilers of bye-laws copied less faithfully earlier volumes, back to the time when it was possible to achieve opulence and fame by quoting the half-baked theories and muddled mathematics of some rich or aristocratic patron.

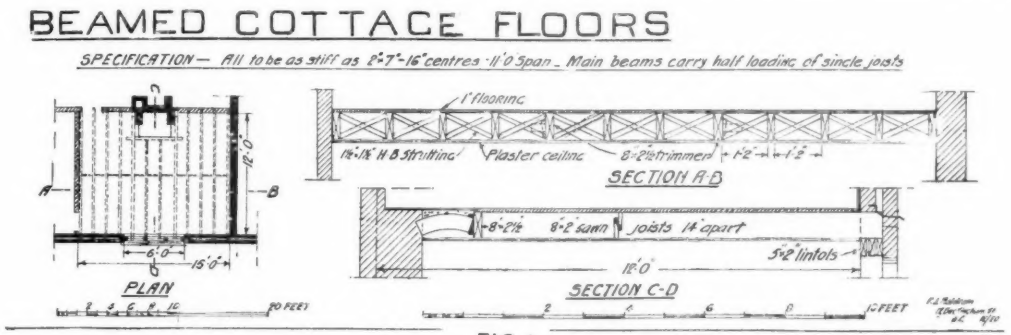
If the present difficulties offer exceptional opportunities to designers who know how to achieve charm without meretricious ornament, surely they offer also some inducement to those who can effect material economies in cost without sacrificing efficiency. The scope for such work is indeed large, and it requires but little more than the exercise of thought and common sense. There is scarcely any feature of small house building which has not been unreasonably increased in cost by the operation of paper rules and false formulæ. In almost every direction economies of striking dimensions would be possible were we but free from bye-laws and able to go back to the common sense in construction which went out of active business with the Stuarts. But the heavy yoke of bye-laws has already been lifted by the force of economic stringency, and the officials of the Ministry of Health are prepared to allow any reasonable form of building. It only remains for architects to free themselves from the tyranny of their text books, to give their common sense full play, and to design according to the known principles of structural mechanics, rather than to the dicta of the pundits; and, when in doubt, to make tests.

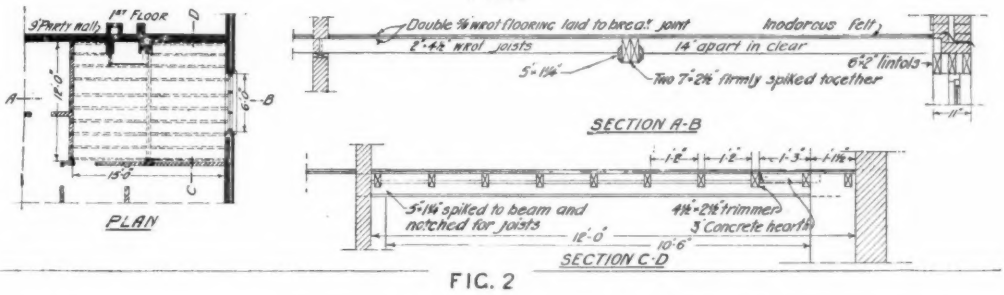
Take for example the very ordinary matter of cottage or small house floors, upon which hundreds of thousands of pounds are being spent. Anyone who has ever tested a wooden beam to destruction, or even broken a stick across his knee, can appreciate that bye-law and text-book sizes must be based on stiffness and not on strength if the usual limit of deflection of $\frac{1}{360}$ of the span is adhered to; because no wood joist would be approaching its safe load until it had exceeded enormously this limit of deflection. We are, therefore, invariably putting in timber mainly to protect our plaster ceilings. Why? Because three hundred years ago fashion decreed that all genteel ceilings must be

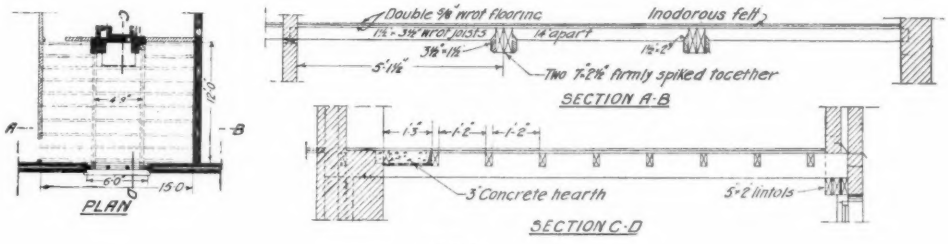
flat, in the Italian style. Why should every cottage and suburban villa be forced to lose air space in order to provide that filthy receptacle for decayed soapsuds, dust and vermin between a ceiling and the floor above? Probably, however, most people have by now become accustomed to a certain degree of stiffness in floors, and would be frightened if they had less. But even so, common-sense design can save enormously. Fig. 1 shows a " Bye-Law " floor over a 12 ft. span. Figs. 2 and 3 show a similar floor redesigned *to the same degree of stiffness* with 30 per cent. less cube of timber. This is not an exceptional case ; the writer has effected much larger savings in cases which the " Bye-Law " schedule hits badly—spans of 11 ft. 3 in. for instance.

As regards the strength of the main beams shown, the writer had occasion to test to destruction, officially, a pair of such beams, 12 ft. span. They required no less than 11½ *tons* of distributed load to break them. The 7 by 2½ timbers of which they consisted were about the worst of a consignment apparently only fit for bad firewood ; knots 1¼ in. diameter traversed the edges, whilst shakes, wanes and discoloured green sapwood were only too obvious. The only precaution taken was to see that the worse defects " broke joint " before they were nailed together. This precaution—practically the sawing and reversing of the old builders—proved to be quite sufficient to enable the timber to develop a fibre stress of 5,500 lb. per square inch and an elastic modulus of 1,600,000 lb.

As a comparative test of stiffness and sound proofing a pair of houses was built, one with flat ceiled floors and the other with the floors beamed and covered with felted double $\frac{5}{8}$ in. boards substantially as shown. The writer, after energetically jumping on both floors, and then standing below whilst an assistant—selected for weight and lung power—danced and sang on the floor







above, was frankly unable to detect any difference between the two floors. Even if there had been, a saving of 30 per cent. of timber at 12s. to 15s. per foot cube, of lath and plaster ceiling at 6s. or 7s. per yard, to say nothing of H.B. strutting and some inches of precious headroom, would at least be worth considering over the hundreds of floors in even a single housing scheme.

Take again the matter of wood roofs. How often are these calculated ? Hitherto we have been compelled by rigid bye-laws to use for all combinations of pitch and weight of covering the scantlings which are quite safe for the most punishing conditions. Rafters and purlins had to be the same whether they were carrying slates, plain tiles or pantiles.

Even when working under bye-laws it was possible to effect economies by exercising a little care—not, for instance, putting in a 4 by 3 where a 5 by 2 would do, &c. Now that Housing Commissioners are prepared to interpret reasonably the Ministry of Health specification, the difference between careful and careless specifying of roof scantlings is extraordinary.

Roof trusses, although they are not required, and are seldom specified, for small houses, have in the past been responsible for an enormous waste of material and labour. The writer found healthy evening exercise for some weeks in sawing up for firewood a *portion* of the tie-beam of a 22 ft. span truss removed from a fairly modern city building. As soon as a span exceeds 20 ft. there appears to be an irresistible temptation to specify a kingpost truss. A text book is consulted, and something plagiarised from Tredgold is copied—a veritable orgy of wasted material and unnecessary labour. A truss built up of 1½ in. or 1½ in. timbers bolted or even spiked together, without any of the elaborate tenons, shoulders, straps, collars, keys, &c., can be quite equally efficient. It will require less than half the quantity of timber, and can be made if necessary by unskilled labour. It is no exaggeration to say that from the average designs for wood roofs submitted for approval or subsidy 30 to 50 per cent. of the cost in labour and material could be saved by more carefully thought-out design, without the slightest sacrifice of efficiency or strength.

In foundations, too, we are still adhering to the traditions of Italian construction by invariably putting in the continuous-footing foundations required for stone walls on " faulty " volcanic subsoils. Our forefathers used their common sense, and, recognising that in our soft soils the most reliable foundation is a pile, they used stout hardwood corner timbers, and framed from them.

Why should not we design similarly ? With a modern posthole digger a hole, say, of 9 inches diameter and 4 feet deep can be dug in a few minutes. Such a hole filled with concrete forms a most excellent pile. If pairs of such piles be spaced in the run of the walls and the site concrete extended over them, thickened and reinforced, a foundation is obtained which will more than meet the requirements of a small house (which never reaches a load of a ton per foot run), and effect a material saving on trench-digging, concrete and footings, especially where ground slopes or clay would otherwise demand deep trenches. Foundations bulk largely in the total cost of small houses.

The foregoing are merely examples. There is scarcely any branch of the building industry where waste has not accumulated under the ægis of the law that " everything must be the best of its respective kind." Even our sacred sanitary rules are full of anomalies. What we allow in fever hospitals we forbid in cottages, yet permit in flats. How many drains are jointed in cement and surrounded in concrete, but laid to falls so steep or so flat that periodical choking is inevitable ?

If any branch of constructive work could be considered as stereotyped and exact it would surely be steel frame design under the London Building Act, using standard rolled sections. Yet even in this it is quite possible to satisfy exactly the very precise requirements of the Act by different designs for almost every member, each involving the full permissible stresses, but varying in weight by 50 to 60 per cent., or even as much as 100 per cent. The selection of the most economical combination takes time, yet the general practice hitherto has been to ask for designs from busy firms whose main business it is to sell steel. This, doubtless, saves a lot of trouble ; but with steel at its present price the maximum economy must be found or the whole contract may be imperilled.

Look in what direction we will, everywhere we see the same prospect. All the old customs, restrictions, rules, bye-laws and prejudices which hitherto have guided but also fettered us are held suspended. Never had designers so much freedom, never had clients so little to spend, never were buildings wanted more. The designer's difficulties may never have been so great, but his opportunities were never so unlimited. It is the time for action, not despondency. In housing, at least, whatever opportunities architects neglect will speedily be seized by speculating builders.

THE LIBRARY.

Notes by Members of the Literature Committee on Recent Purchases.

[These notes are published without prejudice to a further and more detailed criticism.]

THE GRANDEUR THAT WAS ROME: A Survey of Roman Culture and Civilisation. By J. C. Stobart, M.A. 2nd ed. La. 8o, Lond. 1920. 50s. [Sidgwick and Jackson, Ltd., 3 Adam Street, Adelphi.]

This volume, now in its second edition, is, as the Preface says, a continuation of "The Glory that was Greece." It is written with the same purpose and from the same point of view. The point of view is that of humanity and the progress of civilisation; and the object is to give a general and vivid picture of ancient Roman culture. The result is an extremely interesting survey of Rome, its history, life, institutions, and arts, as one connected and illuminating story both in Republican and Imperial days. Since architecture is the great interpreter of civilisation, and as architects are, or should be, the exponents of it in their own day and time, such a book is informing. It provides a necessary connecting link between Roman art and Roman institutions, and makes the dry bones of archæology alive.

PERCIER ET FONTAINE (Les Grands Artistes: Leur Vie—Leur Œuvre). Par Maurice Fouché, Professeur agrégé de l'Université. Biographie critique illustrée de 24 reproductions hors texte. 8o. Paris [*n.d.*] 3s. 6d. [Librairie Renouard, Henri Laurens, 6 rue de Tournon, Paris (VIe).]

CATALOGUE OF A COLLECTION OF EARLY DRAWINGS AND PICTURES OF LONDON, with some contemporary furniture. 4o, Lond. 1920. £3 3s. Privately printed for the Burlington Fine Arts Club. 48 plates with descriptive letterpress.

This is a record of the delightful exhibition of contemporary drawings of Old London arranged by the Burlington Fine Arts Club last year. Though colour is unfortunately absent, it brings to the notice of the many what was appreciated at the time by the few. Eight drawings were lent by the King, including the two fine Canalettos of "Old Westminster Bridge" and "Westminster Bridge and Abbey." All the drawings have charm, some of them to a very great degree, and the names of Wilson, Constable, Turner, Hollar, Sandby, Hogarth, and Gainsborough appear with many other artists. Apart from their intrinsic value as drawings they are valuable records of a London that has partly disappeared, though its substantial qualities, happily, still exist for the most part. Mr. Philip Norman writes a preface; and the other names on the committee, with his, are a sufficient guarantee of the excellence of the letterpress.

WOHNRÄUME UND DIELEN AUS ALT-SCHLESWIG-HOLSTEIN UND LÜBECK. Mit einer Einleitung über Nord-Elbische Wohnungskunst. Von Professor Dr. G. Brandt, Direktor des Thaulow-Museum, Kiel. Portfolio. 40 plates. £1 12s.

A series of forty well-reproduced photographs of typical interiors from Schleswig-Holstein and the territory of Lübeck, ranging from the sixteenth to the close of the eighteenth century, mostly panelled, and containing many examples of ancient furniture. The local style evidently came under Dutch, Scandinavian, and French as well as German influences.

TECHNICAL DICTIONARY IN SIX LANGUAGES. Vol. XIII of the Schlomann-Oldenbourg Series; Constructional Building (Above and Under Ground). Sm. 8o, Lond. 32s. [Constable and Co., Ltd., 10–12 Orange Street, Leicester Square, W.C.]

This useful volume has been compiled by an international body of experts, and gives equivalent translations in English, French, German, Italian, Spanish and Russian for words and phrases in use by the architect and builder. Its 2,600 small but careful illustrations are of help in defining visually the exact word under investigation. Examination shows its thoroughness of execution on the whole, though, as might be expected with a work of the kind, an omission or two are to be noted. Thus the word "quirk" only appears as the mason's float-quirk, and not as the re-entering portion of wood or stone on each side of a bead or astragal. "Air-brick" is translated *brique non cuite*, and not *brique à ventilateur*. "Rising-butts" (*gonds montants à vis* or *Angeln mit Schraube zur Erhöhung*) do not appear, nor "Puddle" (*revêtement de terre glaise* or *Dammbekleidung*). Still, allowing for an occasional omission in a book of some 60,000 to 70,000 entries, the work will be of great help to architects to whom it falls to translate into or from any of the languages with which it deals.

SKETCHES AND DESIGNS BY STANFORD WHITE. With an outline of his career by his son Laurence Grant White. fo. New York 1920. £5 12s. [Architectural Book-publishing Co., 31 East 12th Street, New York.]

This handsome folio contains reproductions of Mr. Stanford White's masterly sketches of the old world. The remaining full-page illustrations deal mostly with minor works and interiors, which are of great variety and beauty, while some of the more important works are shown in inset blocks in the text.

A MANUAL OF THE TIMBERS OF THE WORLD: Their Characteristics and Uses. By Alexander L. Howard. To which is appended an Account, by S. Fitzgerald, of the Artificial Seasoning of Timber. With upwards of 100 illustrations. 8o, Lond. 1920. 30s. net. [Macmillan and Co., Ltd., St. Martin's Street.]

A work of reference of much utility, and especially its main portion, a full and detailed list of all available timbers, their origin and characteristics. No fewer than twenty-four descriptions of oak, for instance, are noted. There is a special consideration (by Mr. S. Fitzgerald) of the debatable point as to the merits of those systems of artificial seasoning which the urgency of war conditions made a necessity to the user, and of which the author's experience leads him to be an advocate.

SPON'S PRACTICAL BUILDER'S POCKET BOOK. A reference book of memoranda for Architects and Builders. Edited by Clyde Young, F.R.I.B.A. 3rd edit. Sm. 8o, Lond. 1921. 10s. 6d.

NOTES ON BUILDING CONSTRUCTION. Parts III and IV. (Rivington Series.) Arranged to meet the Requirements of the Syllabus of the Board of Education, South Kensington. Part III (32s. 6d.), Part IV (15s.). 8o, Lond. 1919. [Longmans, Green and Co., 39 Paternoster Row.]

A revised edition, Part III dealing with Materials and Part IV with Calculations for Building Structures. Con-

tains the results of the most recent research, and compares well with the previous editions of this valuable series. Will be reviewed in full later.

THE ARCHITECTURE AND DECORATION OF ROBERT ADAM AND SIR JOHN SOANE, R.A. (1758–1837). By Arthur T. Bolton, F.R.I.B.A. With 21 illustrations. Royal Society of Arts' Cantor Lectures. 8o, Lond. 2s. 6d.

No one has made so complete a study of the work of Adam and Soane or has had such opportunities of making it exhaustive as Mr. Bolton. The results here set forth in so scholarly a manner and with such sympathy are full of interest and valuable instruction. The illustrations are for the most part of unhackneyed subjects.

ARCHITECTURAL DRAWING AND LETTERING. Drawing, by Frank A. Bourne and H. V. von Holst; Lettering, by Frank Chouteau Brown. 8o, Chicago 1920. 9s. [American Technical Society, Chicago.]

An American book, containing full suggestions for the presentation of buildings both in drawings for exhibition and working drawings. The very clear method used by the best American architects for showing all essential parts of a building in pure line is well explained and illustrated, and there are useful sections on rendering, shading, the draughtsman's materials and the like. The latter part of the book, on lettering, gives some good and some less distinguished examples of alphabets and a clear analysis of the formation of letters.

MAN AND HIS BUILDINGS. By T. S. Attlee, M.A. [*A.*], 8o, Lond. [*n.d.*] 6s. [The Swarthmore Press, Ltd., 72 Oxford Street, W.1.]

MODERN ROADS. By H. Percy Boulnois, M.Inst.C.E., etc., etc. 8o, Lond. 1919. 16s. [Edward Arnold.]

This is a very valuable book of about 300 pages on the construction and repair of all types of roads and streets by a first-rate authority on the subject.

LOCKWOOD'S BUILDER'S, ARCHITECT'S, CONTRACTOR'S AND ENGINEER'S PRICE BOOK FOR 1921. Edited by R. Stephen Ayling, F.R.I.B.A. With a supplement containing the London Building Acts, 1894–1909. With Diagrams. 8o, Lond. 1921. 7s. 6d. [Crosby Lockwood and Son, 7 Stationers' Hall Court, Ludgate Hill, E.C.]

REVIEWS.

INDUSTRIAL HOUSING IN AMERICA.

Industrial Housing. With Discussion of Accompanying Activities; such as Town Planning—Street Systems—Development of Utility Services—and Related Engineering and Construction Features. By Morris Knowles, sometime Supervising Engineer, Camp Meade, Maryland, and Camp M'Clellan, Alabama, and Chief Engineer, Division of Passenger Transportation and Housing, Emergency Fleet Corporation, United States Shipping Board, Member American Institute Consulting Engineers, etc. 30*s. net.* (*McGraw-Hill Book Co., Inc.*, 239, *West* 39*th Street, New York; 6 and* 8, *Bouverie Street, London.*)

"The Horrors of Peace"—to quote Mr. G. K. Chesterton—include the solution of a Housing Problem on both sides of the Atlantic, and this volume, therefore, appears at an opportune moment. Its author, Mr. Morris Knowles, estimates his country's deficiency below actual needs at about two million homes, and makes it entirely clear that, as with us, this shortage synchronises with a heavy increase in construction costs. That the situation is being grappled with characteristic thoroughness and efficiency is only to be expected, and Mr. Knowles has most certainly approached his task in a corresponding spirit. Further, he is a man with a mission, for as a practising engineer he frankly claims that an industrial centre or garden city—call it what you will—fails of its purpose unless it is approached in a comprehensive way with large-scale production and utilises the services of more than one profession. To quote his own words:—

"While appreciating that engineering and its related activities of construction have a mighty part to play in the expenditure of money and the future cost of the town and its success, and although the author is a practising engineer himself, this book is not written solely for the engineer or from his point of view alone; neither is it a treatise on technical practice. It has been written in the realisation of a fact now generally acknowledged that, in addition to the architect, who is first thought of because we are thinking in terms of houses and homes, there must be present the town planner, the landscape gardener, the engineer, the sanitarian, the utility designer, the constructor, the realtor, the civicist, and the public-spirited business representative."

Now this sets one thinking, and especially those of us who have, as individuals, been called upon to fill, if not all, at any rate the majority of the rôles that Mr. Knowles enumerates. Certainly, at times such as these it falls to the lot of a practising architect to act, at least, as town planner, landscape gardener, engineer, sanitarian and utility designer.

There is, of course, much to be said in favour of the employment of a team as opposed to the retention of an individual. But, again, advocates of either system could each present a strong case. It seems, however, abundantly clear that the employment of a number of architects has, at any rate, conduced to the success of more than one of our garden suburbs, in so far as the design of the houses is concerned, and especially so when those retained have possessed the qualifications that are essential if the right type of work is to be produced. At all events, Mr. Knowles can show, from practical experience, that team work, as he interprets it, when efficiently handled, produces eminently satisfactory results. To again quote:—

"The author and his organisation had the good fortune to participate in the early months of our entrance into the war, in the creation of quarters for troops at one of the National Army cantonments, and one of the National Guard tent camps built during 1917. Later, being called to assist in the building of towns for the housing of ship workers, it was his good fortune to sit in on the consideration of the plan and scope of the program for this purpose. Both were unique experiences and intensified the belief (if this was necessary) that no one profession is competent to cope with the difficulties of housing."

"Gathered together from all parts of the country were men from all walks of life.... Many had never heard of each other, and several only knew of the other's reputation in his chosen line. Most of the recruits were strong individualists, had done things worth while, and many had not, at least for years, worked under the

direction of others or in multiple harness. . . . Early and always there was an appreciation by all that team work, *esprit de corps*, fitting of endeavours as well as of abilities together, were needed to bring about the result. And the result was achieved. Witness the home-like communities from Maine to the Gulf, along the Atlantic, and on the Great Lakes, and even on the Pacific, which testify to the wisdom and excellence of the programme. . . . It is evident that without the team work which actuated and permeated the conference, the committee study and joint departmental action, nothing like the concerted effort could have been put forth. The necessity for the site-and-investigation committee to consider all phases of the project—social, living, working, topographical and physical conditions, the utility facilities and material possibilities—was but a forerunner of the further co-operation needed by the town planning, architectural, engineering and real estate branches of the Housing Division, in order to develop, in an orderly but at the same time prompt manner, facilities needed to house workers expeditiously."

These are stirring phrases, and Mr. Knowles goes on to tell us that the most direct influence of the war upon industrial housing grew out of the house and town construction undertaken by the Government itself. It became necessary to concentrate large bodies of workmen in the immediate vicinity of mills, factories, and ship-yards. The United States Housing Corporation and the Housing Division of the Emergency Fleet Corporation were the result. The former planned 128 towns containing 19,100 dwellings sufficient to house 21,000 families, at an estimated cost of about £22,500,000. The latter, at a total expenditure of about £14,200,000, built 27 towns containing 8,841 houses, with a total capacity of 9,493 families. Both these services called to their aid skilled architects, engineers, town planners, landscape gardeners, realtors, and members of all the other professions whose work is involved in industrial housing. Details such as these formulate strong evidence in support of team work, and further make one think that these war-time building problems were more satisfactorily handled in America than here.

It is, at all events, gratifying to note Mr. Knowles's acknowledgement that, in the case of early industrial towns erected prior to the war, such attractive developments as Hampstead, Bournville, Letchworth, etc., were widely pictured as models. But at the same time Port Sunlight strengthened the recognition that paterralism could not succeed in democratic America! What would Lord Leverhulme have to say to this?

The author starts his task with a general Historical Review of Industrial Housing, followed in sequence by chapters on Fundamental Preliminary Considerations, Selection of Site, Development of the Town Plan, Streets and Pavements, Water Supply, Sewerage and Disposal of Town Wastes, and Gas and Electric Service. Each comprises a veritable mine of information, based upon practical experience, and should prove of the utmost value to those called upon to deal with problems of a similar nature in this country.

Accustomed as we are to underground cables for electric supply, it is somewhat curious to find America faithful to overhead wiring. The æsthetic gain, to say nothing of the elimination of hazard resulting from an underground system, would appear to far outweigh the comparatively small saving resulting from the alternative method. Mr. Knowles realises these facts; but this, at any rate, is one of the things we do better here.

The four final chapters of the book are devoted to Houses for Families, Buildings other than Houses, Administration and Supervision of Construction, and Management of Industrial Towns. It is, perhaps, a little disappointing to an architect that only three different types of house plans are illustrated, especially as the chosen examples are ingeniously and conveniently arranged; a further selection would have consequently proved of interest and value. Mr. Knowles makes it clear that his countrymen are content with rooms of somewhat smaller area than those scheduled by our Ministry of Health—bedrooms, for instance, comprising 130 and 90 square feet respectively are suggested—but on the other hand practically every house is provided with a large porch or loggia, and its external walls are carried down to form a basement storey which is utilised for a heating furnace, fuel, and general storage. Again, this storage is in some instances amplified by the utilisation of the roof space, the staircase being carried up to give convenient access. These provisions, convenient as they are, must necessarily largely increase the initial outlay, and it becomes a fine point if, in this country at any rate, such roof storage would not eventually be adopted by the tenant for overflow bedroom accommodation. Judging from the examples illustrated, the double-hung sash seems to be exclusively used for windows, and the bath and water-closet are invariably placed in the same apartment. This latter provision, judged by our standards of planning, is surely anything but a desirable arrangement. The general absence of an entrance or staircase hall is again to be noted, the living room being entered direct from the large porch previously referred to, and where an entrance hall is provided it is with the view of the upper floor being exclusively used by lodgers or boarders. In such an instance, to give effective separation from the family, bath as well as sanitary accommodation is provided on both floors.

It is of further interest to hear from Mr. Knowles that in America there is a strong objection to either buying or selling individual dwellings in a multiple unit, group or row. This, of course, is entirely at variance with established practice here, but the author is of opinion that should the present high cost of building prevail for an extended period, the prejudice against owning such a house may be overcome by sheer force of circumstance. From practical experience in this country there certainly seems little ground for such objections.

The chapter devoted to Buildings other than Houses describes in detail the arrangement of quarters for Single Men and Women, Stores, Laundries, Bakeries, School Houses, Hospitals, Gymnasia, Theatres, etc., but plans of at least some of these buildings would have been welcome if only to allow of a comparison being

made with the generally accepted methods of dealing with such problems in this country.

The two final chapters, Administration and Supervision of Construction, and Management of Industrial Towns, again contain, as might be expected, much valuable information. To sum up, Mr. Morris Knowles is to be heartily congratulated on having produced a volume that should find a place on the shelves of all, either in this country or America, who are interested in the housing problem. It is true that some of the lay-out and detailed plans and elevations illustrated are not provided with line scales, and in a few instances the plans again lack compass points, but these are after all very minor blemishes when weighed in the balance with the thoroughness and general excellence of the work.

H. Lionel Thornely [*F.*].
3, *Sussex Terrace, Plymouth.*

ROBERT ADAM AND SOANE.

Cantor Lectures on the Architecture and Decoration of Robert Adam and Sir John Soane, R.A. (1758–1837). *By Arthur T. Bolton, F.S.A., F.R.I.B.A.*

In the first two of these lectures, delivered before the Royal Society of Arts last May, Mr. Bolton has given a very great deal of detailed information regarding the buildings of Robert Adam, and has indicated with precision the relation that they bear to the works of his predecessors and contemporaries. The lectures give evidence of much first-hand knowledge of the buildings themselves and a thorough appreciation of the aims and outlook of the architect, and they will prove invaluable to those who, taking up the study of Adam work for the first time, require a terse but authoritative introduction to it, as well as those who are already familiar with the buildings but need an orderly enumeration of their dates, characteristics and histories by which to correct their chaotic impressions and recollections.

All the ground cannot, of course, be covered in the course of two lectures, and Mr. Bolton indicates clearly the parts of the field that he has been unable to enter, and makes, too, the welcome announcement that he has two folio volumes in the press in which he will give a full and adequate summary of the whole of Robert Adam's work. This fact (and a similar announcement in the last lecture of a forthcoming "Publication of the Sir John Soane Museum") to a great extent disarms criticism, for one feels that the omissions that one might be inclined to note are made deliberately and will be made good fully in the forthcoming books to which the lecturer referred his audience.

There is one general criticism, however, which applies to all three lectures which may, perhaps, be offered. Mr. Bolton, throughout, assumes an attitude of appreciation and understanding on the part of his audience towards the subjects of the lectures. He is not concerned to justify the works of Adam to man, so much as to show in what particulars he excelled other architects working, broadly speaking, on the same lines, taking the same things for granted, talking the same architectural language. He does not set out to interpret that language to us. He does not question the propriety of worshipping these particular idols; he is concerned, rather, with indicating their relative importance in the Pantheon.

But to some extent in the case of Robert Adam, and to a very great extent in the case of Sir John Soane, the need is for some one to tackle the task of enabling those who have a blind spot towards these masters to see them. It is true that there are probably few who cannot appreciate some aspect of Robert Adam's work, but one fancies that there are many (among architects, too) who cannot "see" Soane at all, and would scarcely drop a tear if destruction threatened even his masterpiece.

Mr. Bolton, indeed, wisely remarks (in the lecture on Sir John Soane): "Whatever the theory that may be put forth as an infallible guide in architecture and decoration, it is surely obvious that it must be applicable to all styles alike and be true of the most ancient as well as of the most modern masterpieces." But although he summarises pithily Soane's failings ("He is always a pioneer pointing towards something which is perhaps incapable of being realised and all the time hampered himself by difficulties of expression never completely mastered"), the quality which entitles Soane to fame does not emerge; one does not grasp what is the essential Soaneness of a Soane building and the justification for it.

So too in the lectures on Robert Adam, Mr. Bolton notes the difficulties that prevent us from fully appreciating the intention behind his decorative schemes: "The general knowledge of antiquity, its literature, legends and myths, as well as the common forms of their expression in ancient art, amongst the class for whom Robert Adam chiefly worked, was a valuable background for his achievements. As a source of expression the original fables were current coin. . . . To-day many of the Adam bas-reliefs and subjects have become merely a riddle to the spectator who misses the application that suggested their particular use." Somehow, if we are to estimate rightly the work of Adam, we must screw ourselves round to the viewpoint of those for whom he built: we must understand, if we cannot share, the state of mind that was appealed to by this sort of work. It is not an easy task ("The alternating panels are filled in with twin mermaids rising from a base of cannons, rifles, anchors, flags, swords, spears and even drums, a mass of decorative symbolism dear to the heart of the eighteenth century": from the description of Hatchlands), but this task of interpreting the unappreciated is the most important, and perhaps the most difficult, task that an architectural writer can essay. Each generation has its peculiar duty in this respect. Mr. Bolton is admirably qualified by wide knowledge and just appreciation lucidly expressed, to perform this service for Robert Adam and Sir John Soane, and we shall look forward, therefore, with keen expectation to the books

that he has promised us. It remains to add a note on the admirable illustrations to the lectures, especially the nine photographs of Syon House by Mr. Yerbury, which are exceptionally illuminating and do the fullest possible justice to the features they illustrate.

T. S. Attlee [*A.*].

ARCHITECTURAL DRAUGHTSMANSHIP.

The Liverpool University Architectural Sketchbook, Vol. IV., 1913–1920. [*Technical Journals, Ltd., 27–28 Tothill Street, Westminster, S.W.*]

The Liverpool University School of Architecture has for nearly twenty years taken a leading part in the development of the "Neo-Grec" manner, and in the almost revolutionary change of method in representing architectural design on paper according to the system of the Ecole des Beaux-Arts and the American Schools —a method which in this country finds its culmination in the competition for the Rome Scholarship, where Liverpool students have been conspicuously successful.

This fourth volume of the *Liverpool Sketchbook*, beautifully produced and bound, covers a period of seven years up to 1920, and may therefore be taken as a specially favourable "test case" for the merits or defects of the modern system of draughtsmanship. The illustrations consist of about 100 plates, of which 18 are measured drawings of existing work or compositions of classical elements, and the rest are original designs, including seven plates of drawings for the Rome Scholarship of 1920, which were recently exhibited at the Grafton Galleries.

The first impression received from the plates as a whole confirms Sir Reginald Blomfield's dictum in the last *Papers of the British School at Rome*, that "Draughtsmanship is taking charge of Architecture," a fact which has for some time been apparent to anyone familiar with the methods and routine of our leading schools. The "rendering" of drawings is now pursued as an end in itself, and may easily reach a point where it becomes impossible to see the wood for the trees: certainly at the Grafton Galleries Exhibition one felt that the architectural schemes were difficult to criticise because they were so much entangled in and overwhelmed by the elaboration of the drawings, on which, for instance, unnumbered hours must have been spent in filling in the details of minute marble pavements which contributed nothing whatever to the merits of the design, but undoubtedly made an entertaining pattern on the paper.

A reviewer who was a student of the School in the "pre-rendering" period cannot help feeling that a great part of the time now devoted to draughtsmanship is pure luxury, so far as architectural education is concerned, however enjoyable the process may be to the student himself.

To set against this, however, an example of the golden mean may be found among the measured drawings, in three very beautiful plates illustrating the University of Edinburgh: here the severe dignity of the actual building restrains the rendering within reasonable limits, while the drawings are certainly more interesting and attractive than the old-fashioned line drawings would have been. The student uses none of the irritating modern dodges of gradated tones in the plans, backgrounds, or borders, and the whole series is a model of truthful and pleasing representation. There are also some good drawings of buildings in Manchester of varying merit, and a plate of the inevitable Palazzo Massimi at Rome, for which there should surely be a "close time" if it is not to be worn away by the rods and tapes of battalions of measurers, while the unfortunate inhabitants might fairly claim some intervals of domestic peace.

In addition to the question of modern draughtsmanship, the *Sketchbook* also raises another problem—the position (if any) of that formerly indispensable person, the Client, in architectural education. Of the sixty-two plates of original design, only four could be described as aimed at a possible client of the old-fashioned kind who was presumed to want a Suburban House, or a Town Church, or a Golf Club. None of these designs are of later date than 1916, at which stage in the war the Client, after a precarious career, seems to have been finally eliminated, and the student left free to soar into regions of abstract design, unfettered by any practical considerations. The altitude record, however, had been reached as long ago as 1913, in the design for a "Monument Commemorating the Universal Adoption of the Meridian of Greenwich," not in itself a highly exciting event except to the Astronomer Royal, and hardly justifying one of the most colossal and complicated schemes that a student can ever have put on paper!

As an example of the aims and results of Academic training, the *Liverpool Sketchbook* is altogether admirable: but one is driven to wonder how the student, after the training is completed, manages the headlong descent from these sublime heights of abstract design to the prosaic depths of the actual work which will probably fall to his lot in the early stages of his private practice.

Ronald P. Jones [*F.*].

BUNGALOWS.

The Book of Bungalows. By R. Randal Phillips. 8vo. *Lond.* 1920. 8*s.* 6*d.* [*Country Life Office.*]

This is a good little book for several reasons. It is a book which should prove interesting and useful both to the architect and the layman. Furthermore, it is one which will help towards the *entente cordiale*, without which satisfactory architectural results are seldom achieved. Any book which states clearly a public demand from the public point of view and which, by illustration and letterpress, can stimulate the architect to supply tastefully this demand, is particularly welcome. The first five chapters treat of: (1) Planning and Design; (2) Methods and Construction; (3) Equipment; (4) Furnishing; (5) Building a Bungalow with the Government Subsidy (paragraph 3, page 46, "The house must be completed by December 23rd, 1921," is presumably out of date, but it would be hard indeed to

keep pace with the vagaries of legislation in these times). The remainder is devoted to examples with plans, elevations and photographs, and a short description giving whys and wherefores. The examples on the whole are well chosen, but there are one or two without much to recommend them. With the exception of pisé and a few methods of building in concrete Mr. Phillips wisely refrains from freak construction.

After reading the book and making a study of the plans one comes to the conclusion that the bungalow proper is suitable only for a small number of rooms, the limit being: Living room, verandah, kitchen-scullery, larder, three bedrooms, bath, two w.c.'s, coals, etc. A greater number of rooms seems to involve difficulties in planning resulting in inconveniences which outweigh the advantages pertaining to a smaller one-floor arrangement.

It is an unfortunate omission that two of the best examples should have no architects' names to them. One of these (page 90), "Bungalows on Church Island, Staines," is planned on the ship principle, having a "saloon" and three cabins off it fitted with fixed bunks. The verandah in this example is adequate for sitting out in, or having meals in, a point which seems to have escaped the notice of some of the designers. The exterior treatment is charming—more so than the photograph conveys. It is an example from the hand of Thomas Davison, and illustrates the care and thought bestowed upon the smallest details which characterise his work.

Mr. Phillips has made the book so complete that in spite of the fact that he has given a list of architects' names and addresses at the end of the volume, a good many people might be tempted to select the plan they like the best and to instruct a builder to carry it out, thus dispensing with the services of an architect. Many years ago, however, a book was published, *Every Man His Own Lawyer*, by "A Solicitor." This book, it is said, brought much grist to the legal mill. Let us, therefore, take the optimistic view that Mr. Phillips will prove to be the means of introducing, if not ideal clients for ideal bungalows, then plenty of professional rescue work. W. W. Scott-Moncrieff [*F.*].

Honours for the President.

The President, Mr. John W. Simpson, has received from M. Louvet, President of the Société des Architectes diplômés par le Gouvernement, notification of his election as *Membre Correspondant* of that body.

The President has also been elected an Honorary Member of the Institute of Scottish Architects. In conveying to the President intimation of his election, Mr. W. Glassford Walker, Secretary of the Scottish Institute writes:—"I was instructed, when forwarding you this intimation, to inform you that the election was due not only, or primarily, to the position of President of the Royal Institute of British Architects which you so ably fill, but in recognition of your personal worth as an architect, and more especially of your long continued and self-sacrificing labours for the promotion of the interests and advancement of our Art."

9 Conduit Street, Regent Street, W., 5*th Feb.* 1921.

CHRONICLE.

Students' Night at the Institute.

Students' night at the Institute attracted a numerous company of members and students and their friends, and several distinguished people honoured the proceedings by their presence. The Council had entertained at their Dinner that evening at the Café Royal Sir A. Selby-Bigge, Bt., K.C.B., Permanent Secretary of the Board of Education; Sir Gregory Foster, Provost of University College (London); Sir A. Cope, R.A.; Lady Banister Fletcher; Professor W. Rothenstein, President of the Royal College of Art; also the principal prize-winners, Mr. Gordon Holt (*Tite Prizeman*) and Mr. C. B. Pearson [*F.*] (*Godwin Bursar*); Mr. H. Chalton Bradshaw [*A.*], Rome Scholar in Architecture, and Mr. Howard Robertson, S.A.D.G., Principal of the Architectural Association Day Schools. Present also at the Council Dinner, among numerous past and present members of Council, were Past President Mr. Ernest Newton, C.B.E., R.A., and Past Vice-Presidents Sir John Burnet, LL.D., R.S.A., Mr. John Slater, and Mr. Edwin T. Hall. All were afterwards present at the Institute Meeting. The President's Address was listened to with manifest appreciation both by the lay and professional members of the audience; his many telling points had evidently the hearty assent of all and were warmly applauded. Lady Banister Fletcher delighted the audience with a brilliant and very humorous speech. As the President observed, this is the first time that a lady has taken so prominent a part in an Institute function, and the hope is universally expressed that her great gifts as a speaker may often be at the service of the Institute on occasions of this kind.

A vote of thanks to Mr. Burke Downing was accorded by acclamation on the motion of the President "for his very kindly and closely reasoned analysis of the students' work." It must be, said the President, some satisfaction even to the unsuccessful student to know that his designs had been very carefully studied by the Council, by the Board of Education and by a Committee specially deputed to deal with them. Further, the students had the advantage of the independent and very valuable criticism which Mr. Burke Downing had given them in his Paper.

Notes from the Minutes of the Council Meeting, 17th January, 1921.

Award of Prizes and Studentships.—The Council approved the report of the Board of Architectural Education on the Annual Award of Prizes and Studentships, and ordered it to be announced at the General Meeting on 17th January.

The University Court, Liverpool.—On the recommendation of the Liverpool Society of Architects the Council appointed Mr. E. P. Hinde [*F.*] to serve as the representative of the Royal Institute on the Court of the University for the years 1921, 1922 and 1923.

The Pugin Studentship, 1920.—The Council approved the report and drawings submitted by Mr. H. St. John Harrison, the Pugin Student for 1920.

London University Architectural Education Committee.—Mr. Arthur Keen and Mr. Paul Waterhouse were appointed as the representatives of the Royal Institute on the Architectural Education Committee of the University of London for the year 1921–1922.

Royal Sanitary Institute Congress, 1921.—Mr. H. D. Searles-Wood [*F.*] was appointed as the representative of the Royal Institute at the Congress of the Royal Sanitary Congress to be held at Folkestone on the 20th to 25th June, 1921.

The Plumbing Trade.—Mr. H. D. Searles-Wood [*F.*] was appointed as the representative of the Royal Institute on the Committee dealing with the National Scheme of Apprenticeship in the Plumbing Trade.

The Irish Civil Service.—A communication has been addressed to the Chief Secretary for Ireland urging the appointment of a representative of the Professional and Technical Division of the Irish Civil Service on the Civil Service Committee.

Royal Commission on Fire Losses.—A communication has been addressed to the Home Secretary urging the appointment of one or more architects on the Royal Commission that is to deal with the question of Fire Control, Losses, etc.

The late Henry T. Hare, Past President.

The Competitions Committee, at their meeting on the 11th January, passed the following resolution: "The Competitions Committee have learned with the deepest regret of the death of Mr. Henry T. Hare. As Chairman of the Committee for several years, Mr. Hare took a more than usually active interest in the work, and although many calls were made upon his time and energy in other directions he could always be depended upon by his presence, by his wise and helpful counsel, and by his active assistance to further and render effective to the utmost of his power the efforts of the Committee.

"By a Resolution passed at their meeting on the 11th January, the Competitions Committee most respectfully wish to convey to the members of Mr. Hare's family their sincerest sympathy and to express the esteem and high appreciation in which Mr. Hare was held by all who were privileged to be associated with him in the work of the Committee."

The President at Manchester.

At the Annual Dinner of the Manchester Society of Architects, held at the Grand Hotel, Manchester, on the 18th January, Mr. John W. Simpson, *President R.I.B.A.*, was the principal guest.

Mr. A. W. Hennings [*F.*], President of the Manchester Society, who was in the chair, in proposing "The Royal Institute of British Architects," said that the influence of the Royal Institute, with that of the Allied Societies, now covered the whole of the country; that a feature of its policy was education, and that as regarded the future they must look to the Institute as their leader and helper. Particularly was this so on the great question of the registration of architects; they must help the Institute to secure for the profession the recognition it deserved.

Mr. SIMPSON, in reply, said the Institute was the oldest architectural society in the world and the envy and admiration of their professional brethren in foreign countries. There was a movement on foot to secure greater consolidation and unity, and a scheme to that end was in course of preparation. But in the remodelling nothing must be done which would in any way injure the standing or position of the Institute, or diminish the prestige or power of its allied societies. On the other hand, decentralisation was rather to be aimed at—the complete autonomy of the provincial societies, subject only to the guidance in any policy by headquarters. The times were still unsettled, largely owing to the continued bureaucratic control of the Government. They submitted to it without grumbling during the war; but it was over two and a half years since the Armistice, yet the officials still maintained their strangle-hold of our industries. "We had," said Mr. Simpson, "always managed our own affairs before the war—I think we may claim, with very fair success—and we believe we can manage our affairs better than the Government can manage them for us. We are sick to death of being governed—governed, moreover, by the petty, trivial interferences of officials. There is no worse way of getting anything done than by a Government department. They ruin and muddle everything they touch, whether it be telephones or railways or housing." Now, he continued, they had an effort to conceal and dissemble the housing failure by touting the local authorities for work to keep the officials of the Office of Works busy. What were the inducements offered to these authorities? They said: "We are architects, and can do all the work you want, but you need not pay architects' fees." Architects, then, were paying them by means of taxes, and in return officials were destroying architects' livelihoods by unprofessional means. The moral of this was that they needed political influence, and they must so organise that they would ensure the return of their own professional members of Parliament, irrespective of party, charged to look after the interests of professional men. Dealing with future projects, Mr. Simpson said the Institute Council had decided to establish an annual Conference of Architects; it had just completed a scheme for a Professional Defence Union; and also proposed to establish a Union of French and British Architects. "That," observed Mr. Simpson, "is extremely good politics."

Mr. T. Taliesin Rees, President of the Liverpool Society, also replying, said the Institute had a very hard task to fight the department which was taking over housing, the care of ancient monuments and some public buildings in connection with municipalities.

Mr. Francis Jones, in proposing "The Manchester University and School of Architecture," referred to the educative work that was being performed in this regard and to the growth of students, and took pleasure in the fact that they had now a third and powerful ally in the Builders' Institute. Mr. Jones expressed the hope that the students in architecture and allied subjects would be enabled to carry out their work and studies under one roof.

Professor Tout, in response, said nothing had been more encouraging to the promoters of the University appeal than the gift, which ran into four figures, from the Builders' Institute to increase the endowment of the Manchester School of Architecture. He hoped the time would soon come when the whole school would be in one building, under one direction, and with a single organisation.

"Is Architecture Worth While?"

Mr. Paul Waterhouse, F.S.A. [*F.*], delivered on the 21st January the first of a series of popular lectures which have been arranged by the Manchester Branch of the Institute of Builders, in co-operation with the Manchester Society of Architects and the Manchester University, in furtherance of a movement to cultivate a better standard of taste in modern building.* Mr. Henry Matthews, President of the Institute of Builders, in introducing the lecturer, said that in this movement they wanted to carry the public along with them so that its taste should be elevated to a higher level than it was at present, and so that they might have its influence and support in destroying the unsightly things which existed around us, especially the slums, where there was so much disease and so much unnecessary loss of life.

Mr. Waterhouse entitled his subject "Is Architecture Worth While?" Even accepting, he said, that an architect was merely an organising person who prearranged the uses of materials, architecture was worth while, inasmuch as it prevented materials being handled in a wasteful and costly way. The mere preliminary arrangement for the use of materials, though not in itself architecture, became architecture when handled with knowledge and skill, knowledge of style, superadded to skill in arrangement. He dissented from the view that architecture in the high art sense was a sort of luxury which only rich men and rich corporations could afford. No one could say what was really a luxury and what necessity. It might be said that a bit of meat and a rag were all that were necessary for a man, but the whole trend of civilisation was to increase human wants. To-day everybody wanted buildings. Was it unnecessary that they should be architectural? Take the problem of the cottage and the small house. They were being standardised by the Government. He realised that costs must be cut down to the minimum, but he was surprised that the public had abandoned itself to the idea that the lithographic types issued by the Government were the only types that could be adhered to.

Great knowledge and sound knowledge were necessary for the architect. It was a mistake to think that these qualifications contributed to complications. On the contrary, they made for simplicity. The absence of them had led to many fine buildings being spoiled by the architects of the nineteenth century. What the lecturer called the "vernacular methods" of the eighteenth century in England produced work which we all admired to-day. It was not all done by architects, but was nevertheless all due to architecture. A great deal of it was attributable to tradition of design in the classic form which coming in with the Renaissance had gradually permeated the workshops of carpenters and masons and come to be applied almost subconsciously. Mr. Waterhouse suggested that a good deal of the bad architecture now seen was in a measure owing to the Gothic revival. That revival was a mischief-maker in the sense that it led to the exact opposite of the intentions of the movement. There sprang up alongside the Gothic period a race of designers recruited from the old stagers who mutilated the classic form. They thought that they must be in the swim, that the public was getting to like free art, and they said "We can be as free as any one else." And that was the origin of much of the poor architecture we saw in London, Manchester and elsewhere to-day—an architecture which was not even mongrel.

It was a characteristic of all true architecture that it must conform to the past, or else it failed. Architecture was a language, not only between us and our contemporaries, but linking us to the future and to the past. A good architect did not worry himself with whether he was working "by the book," for great traditions were so embedded in him that he "got there." Architecture was not a luxury. It was not an addition to building, but a synonym for skill and excellence in building. A country with bad architecture was like a man without a good suit of clothes. Architecture did not lead to expense, but expense led to architecture. A man would not go to a ball in flannel trousers and a sports jacket. Of course he could, but he'd better not, for a question of decency was involved. It was not a question of extravagance. Good building was a question of tidiness and decency. We did not dispense justice in a corrugated-iron hut nor would we like to see the judge sitting on the bench in dressing gown and slippers. That would not make for dignity. In our clothes we tried to make for dignity, in our manners we made for dignity, and surely we ought to have dignity in our buildings. The public was mistaken when saying that the architect made buildings more expensive. That was not the case. "You must have something better than a pig-sty, and the architect, while controlling the expense, is the man to make it something better." Good architecture, all through the ages, had, and would have, an elevating influence on mankind.*

The Daily Newspaper and Architecture.

How to interest the public in architecture is a question that has often been discussed. It was suggested some time ago in these pages that the aid of the daily newspaper might be invoked to rouse public interest in the architecture of our towns and cities, that space should be devoted occasionally to criticism of buildings by architect-writers that could be appreciated by the man-in-the-street. It is of interest, therefore, to note that the *Liverpool Post* has opened its columns recently to a series of articles on the architecture of Liverpool streets, written in a popular vein by Professor C. H. Reilly [*F.*], Professor of Architecture at Liverpool University. Calling attention to these articles the *Liverpool Post* says: "Considering what good architecture means to a city, it is surprising that

* Particulars of this movement were given by Mr. Hubert Worthington [*A.*] in a communication published in the JOURNAL for 8th January, p.141.

* Mr. Waterhouse's lecture is published in full in the ARCHITECTS' JOURNAL of the 2nd February.

it should have received so little attention. The painter submits his work for critical appraisement, yet a painting may mean nothing to the public. With the architect it is very different: every building and many alterations of buildings are of importance to the public. Every building deserves therefore very careful scrutiny, and perhaps criticism." To people with a knowledge of architecture every street is a picture-gallery, and it concerns them intimately that the exhibits should be interesting and pleasing to look at. Sir Banister Fletcher puts it very happily in a Paper read at the International Congress of Architects in 1906: "Our free gallery of buildings varies with the day and time of year; we may see them in the haze of early dawn, in the full flood of noonday sun, in the dimness of twilight or in the weirdness of moonlight, while in the change of seasons we get that variety which gives them life." Professor Reilly, in his *Liverpool Post* articles, conducts his readers through the principal business thoroughfares of Liverpool, and points out all that is pleasing or unpleasing in the buildings, pausing before those of outstanding merit to draw attention to qualities which give them a special charm but which would probably be missed by the uninstructed. His aim is to lead the public who build to appreciate what is good in architecture and to reject what is bad; also to inculcate that sense of tidiness which will impel the tenants to keep the fronts of their premises in decent condition by repainting or other treatment, and prevent also that indiscriminate use of lettering on the faces of the buildings which has become so disfiguring a feature of our streets. Other papers would be doing public service by following the lead of the *Liverpool Post*, for the dissemination of a taste for architecture is a sound policy. To the ordinary individual architecture simply means ornament: "this fallacy," said Sir T. G. Jackson at the Congress above referred to, "lies at the root of all the debased gaudy work that disfigures our streets. Till the public are enlightened as to the difference between ornamenting buildings and building beautifully, and till they learn that to be artistic it is not necessary to be smart, it can hardly be said that their education in architecture has even begun. . . . Every good, honest building the architect puts upon the ground is in itself a better sermon than any that can be read or preached."

The Royal West of England Academy School of Architecture.

Following the example of other great centres here and in the Overseas Dominions, Bristol has started its own School of Architecture, the promoters being the Royal West of England Academy in alliance with the Bristol Society of Architects. Affiliated with the Architectural Association School in London, and having at its service the expert direction of that body, the School opens under the most favourable auspices. The Architectural Association has assisted in its organisation and in the preparation of its curriculum, and has lent one of its Masters to give part-time service. Later, when a full-time Master is appointed, the Association will be in close touch with the School through its representative on the Committee and also through the "liaison" Master it will send down at short intervals, and whose business it will be to co-ordinate the studies of the two Schools. The full title of the institution is "The Royal West of England Academy School of Architecture, affiliated with the Architectural Association of London." Like the parent institution in London, the School is controlled and its curriculum laid down by practising architects. While there is a definite pre-arranged programme of study, arrangements are made to meet the varying acquirements of individual students. For the present the School is open for two days only in each week, and on a third evening for private study. The Master, who is responsible for the teaching, is Mr. H. Chalton Bradshaw [*A.*], Rome Scholar in Architecture, and one of the Masters of the A.A. School. He will be assisted from time to time by specialists in various subjects. The fees for ordinary students are £5 5s. a term; amateurs are admitted on special terms. Entrance scholarships will be awarded entitling to free tuition for one year, and prizes will be given by the Royal West of England Academy, the Architectural Association and the Bristol Society of Architects. As the success of the new venture will largely depend upon the support and active backing it receives from the profession in Bristol and the counties forming the province of the Bristol Society, architects in these districts are strongly urged to encourage their pupils and assistants to take advantage of the opportunities the new School affords.

The Office of Works and Building Schemes: Building Restrictions.

The following resolution was passed at the annual general meeting of the National Federation of Building Trades Employers of Great Britain and Ireland, the President, Mr. S. Easten, in the chair:—

"That this meeting protests against the Office of Works undertaking any contracts in regard to building schemes, but that where contracts have been entered into the National Federation be requested to take such steps, through Parliament or otherwise, as they may deem advisable for the purpose of ascertaining the cost of housing by the Office of Works, and whether the cost of superintendence, administration, and other overhead charges are borne by the local authorities."

The same meeting also resolved: "That having reviewed the present condition of affairs in the country, and the building trade in particular, this general meeting of the National Federation strongly recommends the Government to consider, in view of the decreased volume of building work generally, the desirability of repealing all prohibitory powers over building works now in operation under the Housing (Additional Powers) Act, 1919, and regulations made thereunder, in the short Act to be introduced in the forthcoming session to continue the subsidy scheme of the Ministry of Health."

Canterbury Cathedral.

The Times of the 4th inst. published the following appeal by Dr. Wace, Dean of Canterbury :—

I venture to hope that before the period of thanksgiving memorials is closed the position of Canterbury Cathedral may be recalled to the public mind. The reparation of the exterior of this Cathedral was necessarily suspended when the war broke out in 1914. At that date we had just completed the reparation of the three great towers, at a cost of about £35,000 ; and it may be hoped that, with due attention to the large amount of old stone left in their surface, these splendid structures have now been placed in a thoroughly sound condition.

But a considerable amount of stonework, both in the nave and in the north and south aisles, urgently requires repair ; and the pinnacles of the nave are in a lamentable, and even dangerous, condition. The architect's estimate for the pinnacles and the nave is £3,500, and for the work in the aisles £5,500. We had also, when the war interrupted us, commenced to repair the upper part of Becket's Crown, at the east end of the choir, and £1,500 further is needed to complete this work. There is a good deal of other stonework, particularly in the cloisters, which urgently needs treatment by a preservative process, and the architect considers that about £3,000 is required for this purpose. . . . .

Besides all this, much expense had to be incurred during the war in safeguarding the monuments and other ancient treasures of the Cathedral, particularly the priceless stained glass of the thirteenth century. It was thought imperative to remove all this glass from the windows and to store it in security, and it is now being gradually replaced. The cost of this treatment of the glass alone will be about £1,000. Good, however, will come from this inconvenience, for some of the old glass which had become misplaced will be restored to its proper position, and the windows will be greatly improved by the cleaning of the glass and its re-leading.

On the whole, to complete the reparations which were in hand before the war, and to meet the expenses which have been occasioned by the war, we need a sum of £15,000. I need hardly explain that the Dean and Chapter have to meet greatly increased charges for the maintenance, under present financial conditions, of the ordinary staff and services of the Cathedral, and that they have consequently no resources for this special expenditure. But it is all really necessary if the exterior of the Cathedral is to be placed in a safe condition and its interior relieved from the disfigurements which were inflicted on it by the war.

There is reason, indeed, for great thankfulness that, although the Cathedral lay very much in the track of the German aeroplanes between the Kent coast and London, it suffered no damage from bombs ; and it is felt by many that the completion of its reparations would be a fitting thank-offering. The motto of Canterbury, *Ave Mater Angliæ*, applies with peculiar force to its Cathedral church ; for, as the late Lambeth Conference reminded us, it is the real Mother of all Anglican Christianity, and its maintenance in a worthy condition must appeal to the sympathies of Anglican Churchmen everywhere.

If I may presume to add a personal note, I would say that, although at the age of 84 I can hardly hope to see all these repairs accomplished, I should be deeply grateful if I might be allowed to hand on to my successor sufficient funds to complete the work which I have had the privilege of promoting. Contributions will be gratefully acknowledged if sent either to myself or to the account of the Cathedral Reparation Fund at Lloyds Bank, Canterbury.

Compliment to an R.I.B.A. Student at Toronto.

The Board of Architectural Education signalised their approbation of the excellent work produced by a student, Mr. T. H. Mace, in the course of the R.I.B.A. Special War Examination recently held at Toronto, by causing his drawings to be shown at the exhibition of works submitted for the Institute prizes this year. The subject is a design for a chapel, with gallery, to seat 400 persons ; vestries and sanitary accommodation also to be provided. The drawings consist of the plan, cross and longitudinal sections and two elevations to $\frac{1}{8}$th in. scale, one sheet of details and one bay to $\frac{1}{2}$ in. scale. Intimation of the subject was conveyed to the candidates a week before the examination began. On the first day candidates were required to produce and deliver up a sketch plan, and the whole of the drawings, based on this plan, had to be completed in four days. Mr. Mace turned out in the allotted time a very creditable design and presented his composition in a series of drawings which received high commendation from the Examiners.

New Wide Arterial Roads.

Colonel C. H. Bressey, Divisional Engineer of the London Roads Branch of the Ministry of Transport, lecturing recently on the history of roads at the Institute of Transport, said that for the new arterial roads in the Metropolitan area a width of about 100 ft. between fences was being commonly adopted. But it was not proposed at present to cover this extent of ground with actual road construction. The work now in hand comprised the fencing of the land, the shaping and grading of the full width between fences, and the construction of a carriage-way about 24 ft. wide, with footways sufficient for to-day's requirements. In most cases the new carriage way would be constructed towards one side of the 100 ft. Later the idea was to form a second carriage way on the other side. Between the two carriage ways there would be an unmetalled strip which might some day be used for a sleepered tram-track or other forms of mechanical transport.

Conferences at Olympia.

The Higher Production Council is organising, in connection with the *Daily Mail* Efficiency Exhibition, a series of conferences at Olympia from February 10th to 26th. On February 15th and 16th there will be two conferences in the morning and afternoon of each day, that on the 15th dealing with Traffic Control, and that on the 16th with various aspects of Civil Life, including the provision of open spaces, smoke abatement, disfigurement of towns, and atmospheric pollution. Members of the Institute are invited to be present at these Conferences and to take part in the discussions. Tickets may be had from the Secretary R.I.B.A., provided application be made for them not later than Thursday, February 10th.

A further conference will take place in the afternoon of February 12th, the subject of discussion being Satellite Towns in relation to Industrial Efficiency. Applications for tickets must be made direct to the Office of the Higher Production Council, 66, Victoria Street, S.W.1, and must be received there by February 9th.

ALLIED SOCIETIES.

Royal Institute of the Architects of Ireland.

The following are extracts from the Eighty-first Annual Report, which was recently issued :—

There has been a considerable accession of new members during the past year, doubtless due in some measure to the successful policy pursued by your Council in connection with the employment upon housing schemes of fully qualified architects, and also to the ever-growing desire amongst those who practise the profession of architecture to strengthen the body representative of that profession in Ireland. Applications for membership from all parts of the country were so numerous that their consideration placed a heavy responsibility upon your Council. Each application was carefully scrutinised, and wherever it was thought necessary searching inquiry was made as to the qualifications of the candidate. As a result of the experience thus gained, your Council arrived at the conclusion that the clause in the Articles of Association dealing with the qualifications for membership could with advantage be amended. Steps will therefore be taken, early in the new session, in accordance with the Constitution, to obtain the sanction of the registered members to the alteration of Clause 8, sub-section (*b*), which your Council recommend should read as follows : "who have been engaged for at least seven successive years in practice as principals, and who are, in the opinion of the Council, fit and proper persons to be admitted to membership."

At the first meeting in January the attention of the Council was directed to the important question of the registration of architects, which had once again been forced into prominence owing to the action of the engineering profession in preparing a Bill for their own registration. The following resolution was unanimously adopted and forwarded to the R.I.B.A. : "That this Council is strongly in favour of the registration of architects, and will support the R.I.B.A. in any suitable action they may take in the matter."

No serious progress has yet been made towards the creation of branches of the Institute in Cork and Belfast, although the matter has formed the subject of correspondence during the year. The Council feel assured that they are expressing the view of every member of the Institute in stating their desire for the unification of the profession in Ireland, and in advocating the formation of strong branches in the various provinces with the object of fostering an interest in architecture amongst the community, and of still further strengthening the bonds of comradeship amongst those who practise our profession.

Your Council regret that comparatively little progress has been made in providing suitable housing accommodation for the industrial classes in Ireland. Great difficulties have been experienced in solving housing problems in Great Britain, but those have been in a large measure overcome by the determined action on the part of reponsible authorities. It is to be hoped that before long evidence of similar action may be observable at home, and that some sustained effort may be made to meet the deficiency of sanitary dwellings which has existed in Ireland for many years past. The R.I.B.A. have addressed several inquiries to this Institute in connection with the "Use of Building Materials, Delay in Housing Schemes, and Luxury Building," and in each case your Council has sought and obtained the desired information. It should here be stated that as every new member is elected to the Institute his name is automatically placed on the list of architects qualified to deal with housing schemes, which is retained at the office of the Local Government Board.

Your Council have been approached by the Institution of Professional Civil Servants in connection with certain amendments which that body desired should be incorporated in the Government of Ireland Bill to protect the interests of professional officers, and resolved to support, as far as lay within their power, the reasonable and just claims set forth therein : viz., that the professional and technical branch of the Civil Service is entitled to the direct representation of its interests on the Civil Service Committee contemplated under the Bill, and that professional and technical officers are entitled to better terms of compensation on retirement than are provided for in the Bill. Later your Council was invited to nominate a representative to attend a deputation which was being formed to lay the views of the Institution of Professional Civil Servants before the Government, and unanimously agreed to comply with this request. In giving their support to professional officials, many of whom are members of this Institute, your Council does not stand alone, and it is satisfactory to learn that the bodies representing all the other great professions have also welcomed an opportunity of showing their ardent sympathy with two very reasonable requirements. The considerable difference that exists in the salaries and emoluments of architects acting in an official capacity in England and Ireland has also been brought to the Council's notice. That the salary scale for a fully qualified architect in Ireland should be considerably lower than that of a colleague in Great Britain is manifestly unjust. Your Council do not approve of the principle that the official architecture of a country should remain in the hands of a Government department, but it is clear that while that practice obtains men of the highest attainments and of considerable experience in the profession should alone enter the Civil Service ; and, that while officials in Ireland continue to suffer considerable disability as compared with their colleagues across the water, the result can only be harmful to the profession generally and crippling to the prospects of Irish architectural students.

The exhibition of the prize drawings of the R.I.B.A. was held, by kind permission of the Architectural Association of Ireland, at 15, South Frederick Lane, in the second week in June. The number and excellence of the drawings, and the fact that this exhibition had not been held for many years owing to the war, attracted a large attendance.

The attention of the R.I.B.A. has been called to the omission of the School of Architecture at the National University from the list of schools referred to in the exemption clauses of the regulations for the examinations held by the former body. In his reply the secretary of the R.I.B.A. stated that that body welcomed the notification and had written to the authorities of the National University in connection with the subject.

In view of the close relations between the Ministry of Labour and this Institute last year, it is interesting to observe that your Council have received a letter from the Ministry conveying their appreciation of the valuable assistance rendered by Mr. Kaye-Parry in the solution of various problems of re-settlement, and notifying the co-option of your President on the Interviewing Board for Engineering, Architecture and Applied Science.

The Professional Practice Committee, as usual, have been busily engaged in dealing with important references from your Council. Amongst the recommendations received from that Committee, and adopted by your Council, may be mentioned : That the regulations for conducting competitions issued by the R.I.B.A. should be accepted by this Institute ; that a roll of the registered members be prepared, and that all present and future registered members should sign this roll, and a valuable record would thus be formed. The Committee also continued to consider the result of the investigations of the Post-War Committee on Architectural Practice, which are being conducted by the American Institute of Architects. The Professional Practice Committee also considered the admirable message of the President of the R.I.B.A. on professional conduct and practice. Some suggestions were submitted to the R.I.B.A., which were incorporated in the final clauses of a memorandum on the subject which your Council decided to publish in the 1920 issue of the *Journal*, now in the hands of the members.

Your Council feel that their Report would be incomplete without reference to the strike which has now for some weeks been in existence in connection with certain of the building trades. At the request of the Dublin Building Trades Employers' Association, and of certain representatives of the actual trades concerned, your Council received deputations from the respective bodies, and listened with interest and sympathy to the opinions that each expressed. It has never been the policy of the Institute to take active steps in connection with disputes in the labour world: but having heard the views of both sides, your Council feel that the difficulty of final settlement is by no means insuperable. This strike, entailing hardship on a large section of the industrial classes, and crippling the building industry, which for so many years has suffered by the restrictive regulations issued during the war, adds immeasurably to the many disabilities and very serious troubles under which Ireland has laboured for so long. Your Council, on your behalf, express the sincere and earnest hope that the gloom and anguish in this country may soon be dispelled, and that the New Year may herald the dawn of a long overdue era of prosperity and contentment, during which the needs and aspirations of the Irish people may be fully and generously recognised.

Birmingham Architectural Association.

At the seventh general meeting of the session, held at the Imperial Hotel, Birmingham, on Friday, 28th January, Mr. H. T. Buckland [*F.*] presiding, Mr. H. E. Forrest gave an interesting lecture on "The Old Houses of Shrewsbury," with lantern illustrations. Although not an architect, Mr. Forrest has made a long and careful study of the architecture of Shrewsbury. The old houses, said the lecturer, divide themselves naturally into three groups, according to the materials used in their construction—stone, timber and brick. Ignoring the primitive wooden huts of the Britons and Saxons, the earliest houses were a few stone mansions dating mainly from Plantagenet times. Shropshire was rich in timber, especially oak, and in the fifteenth century, when houses began to be erected in numbers, the builders naturally adopted this as the most convenient material. The first timber frames were simple. They consisted of a row of vertical posts nine inches wide and nine inches apart, reaching from floor to floor. The spaces between the uprights or studs were filled in with flat pieces of lath, wedged into grooves on either side, then clayed, and finished with plaster both inside and out. The Abbot's House in Butcher Row is a fine example of this period, rendered all the more interesting by its perfect series of mediæval shops. Originally these were open booths, the shopkeeper sitting inside and the customer conversing with him from the street. The wide oaken sills on which the merchandise was displayed are still intact. In Queen Elizabeth's reign the timber houses reached a very high state of perfection, many of them being lavishly ornamented. In Shrewsbury a sunken quatrefoil seems to have been the favourite design of one particular craftsman, as it is confined to the immediate vicinity and appears on some eight or nine houses erected between 1570 and 1595—Owen's Mansion in High Street is a notable example. Timber houses continued to be erected as late as the reign of Charles II. The use of bricks was at first confined to the chimney-stacks of timber houses, but about 1580 a few houses with brick walls were built in Shropshire; Condover Hall is a fine example. The earliest brick house built in Shrewsbury was Rowley's Mansion in Hills Lane, which dates from 1681.

The Ulster Society of Architects.

The Council of the Ulster Society of Architects, in their Report for 1920, state that owing to the operation of the curfew law, the General Meetings of the Society have had to be held at very inconvenient hours; there have been, however, good attendances of members at all the meetings. The Council have before them the questions of affiliation with the R.I.B.A., and a resumption of friendly intercourse and union with their representatives, the Royal Institute of the Architects of Ireland. A sub-committee is in touch with the latter body on the question which affects them. The Education Committee have been in consultation with the Architectural Section of the Belfast Technical Schools, with the result that architectural day classes have been inaugurated and a first- and second-year course drawn up and put into operation, which is proving of great assistance to the junior members who have joined. The Council appeal to members to give the scheme their whole-hearted support; the success of these classes would lead to a Chair of Architecture being set up in Belfast University. In order to stimulate the interest of members in the Society and in one another the Council have inaugurated monthly lunches. These are reported to be a great success, giving opportunity, too, for the discussion of questions of professional interest, which are afterwards brought before the Council. The Society's official address is now 91, Scottish Provident Buildings, Donegall Square West, Belfast. Mr. J. L. Magee, C.A., has been appointed paid secretary.

MINUTES. VII.

At the Seventh General Meeting (Ordinary) of the Session 1920-21, held Monday, 31st January, 1921, at 8 p.m.—Present: Mr. John W. Simpson, President, in the Chair; 42 Fellows (including 12 members of the Council), 34 Associates (including 2 members of the Council), 6 Licentiates, 2 Hon. Associates, and several visitors—the Minutes of the Meeting held 17th January, 1921, having been published in the JOURNAL, were taken as read and signed as correct.

The Secretary announced that the Council had nominated for election to the various classes of membership the gentlemen whose names were published in the JOURNAL for the 8th January.*

The President announced that the Council proposed to submit to His Majesty the King the name of Sir Edwin Landseer Lutyens, R.A. [*F.*], as a fit recipient for the Royal Gold Medal in Architecture for the current year.

The President having delivered the Annual ADDRESS TO STUDENTS, a vote of thanks was passed to him by acclamation on the motion of Sir Amherst Selby-Bigge, Bt., K.C.B., Permanent Secretary of the Board of Education, seconded by Lady Banister Fletcher.

The President having responded, Mr. H. P. Burke Downing, F.S.A. [*F.*], read a REVIEW OF THE WORKS SUBMITTED FOR THE PRIZES AND STUDENTSHIPS 1921.

On the motion of the President, a vote of thanks was passed to Mr. Burke Downing by acclamation, and was briefly responded to.

The Presentation of Prizes was then made as follows in accordance with the Deed of Award:—

R.I.B.A. Silver Medal (Drawings) and Cheque for £50 to Mr. J. H. Odom [*A.*] for his measured drawings of King Charles Block, Greenwich Hospital, submitted under the motto "Ajax"; Certificate of Hon. Mention to Mr. C. Leckenby (represented by Mr. A. Ure) for his measured drawings of the Temple of Bacchus, Baalbek, submitted under the motto "Sapper."

The Tite Certificate to Mr. Gordon H. G. Holt for his design for an Italian Villa inspired by Pliny's description in his letter to Gallus, submitted under the motto "Zut! c'est pas de Futurisme"; Certificate of Hon. Mention to Mr. A. G. Paton [*A.*] (represented by Mr. H. D. Tilburn) for his design submitted under the motto "Giagan."

* The names and addresses of the candidates, together with the names of their proposers, are printed in the present issue under the heading "Notices."

The Godwin Silver Medal to Mr. Charles B. Pearson [*F.*], he being the successful candidate for the Godwin Bursary and Wimperis Bequest 1921.

The Godwin Silver Medal to Mr. Herbert Austen Hall [*F.*], Godwin Bursar for 1919.

The Pugin Silver Medal and Cheque for £30 to Mr. H. St. John Harrison, Pugin Student for 1920.

The proceedings closed at 10 p.m.

Conditions of Contract Committee.

In the *Kalendar* recently issued Mr. Percival M. Fraser's name was omitted by mistake from the list of members forming this Committee. The following is the complete list:—The President, the Hon. Secretary, Messrs. H. T. Buckland, Max Clarke, Percival M. Fraser, J. Alfred Gotch, W. E. Riley, H. D. Scales-Wood, W. Henry White.

Honours, Appointments, Professional Notices, &c.

Sir Banister Fletcher [*F.*] has been elected Chairman of the City Lands Committee, or "Chief Commoner" of the Corporation.

Mr. C. F. W. Dening [*F.*], R.W.A., of Bristol, has been elected Artists' Chairman of the Royal West of England Academy, in succession to the late Mr. G. A. W. T. Armstrong, R.B.A., R.W.A.

Messrs. T. F. Shepheard [*F.*] and Egerton L. Bower [*A.*] have removed from the Royal Liver Building to Liberty Buildings, School Lane, Liverpool. (Telephone, Royal 1628.)

NOTICES.

At the NINTH GENERAL MEETING (BUSINESS), to be held Monday, 28th February, 1921, an election of candidates for membership will take place. The names and addresses of the candidates, together with the names of their proposers, are as follows:—

AS FELLOW.

DEWHURST: JOHN CADWALLADER [*A.* 1895], Engineer's Office, Inchicore, Dublin, 37 Eglinton Road, Donnybrook, Dublin. Proposed by Professor A. E. Richardson, Professor S. D. Adshead, Stanley C. Ramsey.

AS ASSOCIATES (53).

NOTE.—The three candidates marked * have been the subject of special consideration by the Council, being put forward as special cases in accordance with recommendations Nos. 2, 3, and 4 passed at the Conference with representatives of Allied Societies on 19th January 1920, and unanimously approved by the Council on 2nd February 1920.—JOURNAL, 21st February 1920, pp. 178–79.

ALLDERIDGE: CHARLES DONALD [Special War Examination], "Hawthornes," Cardigan Road, Bridlington. Proposed by W. S. Walker, J. M. Dossor, L. Kitchen.

BALMER: STANLEY [Special War Examination], 60 Lavender Sweep, Clapham Common, S.W.11. Proposed by F. A. Powell, James S. Gibson, And. N. Prentice.

BERNTON-BENJAMIN: HORACE [Special War Examination], 28 Old Burlington Street, W.1. Proposed by W. W. Scott-Moncrieff, Alfred Cox, and the Council.

*BROWN: JOHN, Lieut.-Col., D.L., D.S.O. [*S.* 1900, Special War Exemption], 80 Abington Street, Northampton. Proposed by J. W. Fisher, W. Talbot-Brown, J. Alfred Gotch, F.S.A.

BULSTRODE: STANLEY GODWIN [Special War Examination], 13 Stour Road, Christchurch, Hants. Proposed by Charles E. Varndell, Robert Atkinson, E. Stanley Hall.

BURKE: JOHN EDWARD [Special War Examination], 120 North Circular Road, Dublin. Proposed by R. M. Butler, Professor A. E. Richardson, Martin S. Briggs.

BURLEIGH: HAROLD [Special War Examination], 7 Priory Road, West Hill, Hastings. Proposed by Maurice E. Webb, D.S.O., G. Gilbert Scott, A.R.A., E. Stanley Hall.

BURNETT: PERCY VIVIAN [Special War Examination], 18 Redcliffe Gardens, S.W.10. Proposed by Robert Atkinson, Geoffry Lucas, E. Stanley Hall.

CLARKSON: GEORGE FLINT [Special War Examination], 32 Great Ormond Street, W.C.1. Proposed by A. Dunbar Smith, Sidney K. Greenslade, W. T. Walker.

COLLINS: HENRY RICHARD [Special War Examination], 26 Bateman Street, Cambridge. Proposed by the Council.

COULDREY: WALTER NORMAN [Special War Examination], 19 Palace Avenue, Paignton, Devon. Proposed by H. Lionel Thornely, B. Priestley Shires, J. Arch. Lucas.

DANGERFIELD: BERNARD, M.C. [Special War Examination], "Eastcote," 25 Lyndhurst Gardens, Church End, Finchley, N.3. Proposed by Professor A. E. Richardson, C. Lovett Gill, Alfred Cox.

DANGERFIELD: PAUL [Special War Examination], Westcott, Battlefield Road, St. Albans. Proposed by Robert Atkinson, E. Stanley Hall, Geoffry Lucas.

DAVIDSON: SAMUEL [Special War Examination], 8 Great King Street, Edinburgh. Proposed by Sir R. Rowand Anderson, Maurice E. Webb, D.S.O., A. Lorne Campbell.

DAVIDSON: WILLIAM ALEXANDER [Special War Examination], 31 Hartington Road, Aberdeen. Proposed by George Watt, J. A. O. Allan, A. Marshall Mackenzie.

DIXON: PERCY SIDNEY [Special War Examination], 128 Algernon Road, Lewisham, S.E.13. Proposed by Robert Atkinson, E. Stanley Hall, Geoffry Lucas.

EARNSHAW: HAROLD HICKS [Special War Examination], 23 Massie Street, Cheadle, Cheshire. Proposed by M. Wheeler, Percy S. Worthington, Francis Jones.

FELTHAM: STANLEY CRATHERN [Special War Examination], 126 Broadwater Road, Bruce Grove, Tottenham. Proposed by W. R. Jaggard and the Council.

GEARY: FRANK GEORGE [Special War Examination], 29 Lydhurst Avenue, Streatham Hill, S.W.2. Proposed by W. E. Riley, G. Topham Forrest, E. Keynes Purchase.

GORDON: ALEXANDER [Special War Examination] 24 Mugiemoss Road, Bucksburn, Aberdeenshire. Proposed by J. A. O. Allan, George Watt, A. Marshall Mackenzie.

GRUMMANT: REGINALD THOMAS [Special War Examination], Melrose, 164 Hornsey Lane, Highgate, N.6. Proposed by John Coleridge, Alfred Cox, Horace Farquharson.

HOLT: FELIX [Special War Examination], 14 Cook Street, Liverpool. Proposed by Arnold Thornely, Hastwell Grayson, T. Taliesin Rees.

HORTH: FREDERICK JOHN [Special War Examination], 19 Albany Street, Hull. Proposed by W. S. Walker, J. M. Dossor, L. Kitchen.

HOWARD: STANLEY BOOTHBY [Special War Examination], 23 Catherine Street, Liverpool. Proposed by W. E. Willink, T. Taliesin Rees, Hastwell Grayson.

HUGHES: HENRY CASTREE [Special War Examination], 4 Trumpington Street, Cambridge. Proposed by Professor E. S. Prior, A.R.A., J. H. Brewerton, Leslie T. Moore.

JACKSON: BASIL HIPPISLEY [Special War Examination], Eagle House, Wimbledon. Proposed by Sir Reginald Blomfield, R.A., Maurice E. Webb, D.S.O., H. H. Statham.

KAYE: STEWART [Special War Examination], 16 Rutland Square, Edinburgh. Proposed by A. Lorne Campbell, John Wilson, H. O. Tarbolton.

KEARNE: LESLIE HAMILTON [Special War Examination], 2 Rothwell Street, Regent's Park, N.W. Proposed by Sir John Burnet, R.S.A., and the Council.

KERR: ROBERT SIDNEY [Special War Examination], Grafton House, 2 Golden Square, W.1. Proposed by R. H. Kerr, E. Guy Dawber, F.S.A., Lewis Solomon.

LUMB: JOSEPH HAYDN [Special War Examination], 67 Bootham, York. Proposed by William H. Thorp, J. Wreghitt Connon, W. Carby Hall, O.B.E.

MACPHERSON: DONALD [Special War Examination], 15 The Hawthorns, Regent's Park Road, Finchley, N. Proposed by Robert Atkinson, Geoffry Lucas, E. Stanley Hall.

MALLARD: FRANCIS ALLAN [Special War Examination], 14 Rothwell Street, Regent's Park, N.W.1. Proposed by Geoffry Lucas, Robert Atkinson, E. Stanley Hall.

MANN: STEPHEN [Special War Examination], Blencogo, Wigton, Cumberland. Proposed by Geo. Dale Oliver, J. H. Martindale, J. W. Benwell.

NIGHTINGALE: FREDERICK BAYLISS [Special War Examination], 47 West Side, Wandsworth Common, S.W. Proposed by Sir Edwin Lutyens, R.A., William A. Pite, Professor Beresford Pite.

PICKFORD: ASTON CHARLES [Special War Examination], 108 Fernside Road, Wandsworth Common, S.W.12. Proposed by G. Topham Forrest, Maurice E. Webb, D.S.O., Professor Beresford Pite.

REID: ALEXANDER WILLIAM DOUGLAS, B.A. [Special War Examination], Brown Cottage, Ovalway, Gerrard's Cross. Proposed by Frederick Batchelor, A.R.H.A., Albert E. Murray, R.H.A., Fred G. Hicks.

RICHARDSON: FRANK [Special War Examination], Gatelands House, Tewitfield, Carnforth, Lancs. Proposed by Francis Jones, A. W. Hennings, Isaac Taylor.

RICKATSON: JOHN [Special War Examination], Endsleigh House, 32 De-la-Pole Avenue, Hull. Proposed by L. Kitchen, Sir W. Alfred Gelder, B. S. Jacobs.

ROSS: LESLIE OWEN [Special War Examination], 31 Moreton Place, Belgrave Road, S.W.1. Proposed by W. G. Wilson, George Elkington, Alfred W. S. Cross.

SANDERS: JOHN EDWARD [Special War Examination], 208 Boaler Street, Liverpool. Proposed by Professor C. H. Reilly, O.B.E., and the Council.

*SHORT: ERNEST WILLIAM GEORGE, Lieut.-Col. [*S.* 1896, Special War Exemption], Poplar Lodge, Siddons Road, Forest Hill, S.E.23. Proposed by John Parker, William Black, Arthur H. Reid.

SILVER: EDWIN RUSSELL [Special War Examination], 31 Rookfield Avenue, Muswell Hill, N.10. Proposed by H. Austen Hall, Robert Atkinson, Henry M. Fletcher.

SMITH: JOSEPH SUMMERSGILL [Special War Examination], 2 Stumperlowe Avenue, Fulwood, Sheffield. Proposed by Chas. B. Flockton, W. J. Hale, A. F. Watson.

THOMAS: HUBERT ARTHUR [Special War Examination], 51 North John Street, Liverpool. Proposed by Frank G. Briggs, T. Taliesin Rees, Arnold Thornely.

WALKER: FREDERICK ARTHUR [Special War Examination], 8 Buckingham Street, Adelphi, W.C.2. Proposed by W. Bevan, Harry Redfern, J. Gordon Allen.

*WEBSTER: FRANCIS POOLE [*S.* 1909, Special War Exemption], 12 Montgomery Road, Sharrow, Sheffield. Proposed by the Council.

WHITBURN: ALGERNON STUART [Special War Examination], "Elm Croft," Woking, Surrey. Proposed by Robert Atkinson, E. Stanley Hall, Geoffry Lucas.

WHITBY: CHARLES [Special War Examination], 69A King's Road, Chelsea, S.W. Proposed by T. F. W. Grant, Courtenay M. Crickmer, Alfred Cox.

WHITE-COOPER: RUPERT CHARLES [Special War Examination], 22 Redcliffe Street, Earl's Court, S.W.10. Proposed by Arthur Stratton, F.S.A., Professor A. E. Richardson, Professor S. D. Adshead.

WILSON: HARRY ERNEST [Special War Examination], 10 Lordship Park, N.16. Proposed by Professor A. E. Richardson, Winton Newman, Henry V. Ashley.

WOOD: WILLIAM WALTER [Special War Examination], 154 Forest Hill Road, Forest Hill, S.E.23. Proposed by Robert Atkinson, Geoffry Lucas, E. Stanley Hall.

WOODHOUSE: BRIAN WILLIAM [*S.* 1911, Special War Exemption], 35 Brighton Street, Heckmondwike, Yorks. Proposed by Geo. Dale Oliver, J. W. Benwell, J. H. Martindale.

WORNUM: GEORGE GREY [Special War Examination], 7 Gray's Inn Place, W.C. Proposed by Arthur Keen, Ernest Newton, C.B.E., R.A., John W. Simpson.

AS HONORARY CORRESPONDING MEMBER.

LOUVET: ALBERT, President of the Société des Architectes Diplomés par le Gouvernement, 59 Rue de Grenelle, Paris. Proposed by the Council.

AS HONORARY ASSOCIATE.

PLUME: WILLIAM T., Editor of *The Builder*, 4 Catherine Street, Strand, W.C. Proposed by the Council.

At the same meeting the following business will also be brought forward:—

Chairman to submit New Model Conditions for Housing Competitions for inclusion in the R.I.B.A. Regulations for Competitions—details will be published in the JOURNAL for 19th February.

Chairman to submit the following proposals involving amendment of the Bye-laws:—

(*a*) *Honorary Associateship.*—Membership not to exceed sixty; entrance fee and subscription to be abolished; privilege of voting in the election of the Council and Standing Committees to be abolished.

(*b*) *Retired Fellowship.*—Qualifying period of membership to be reduced to 25 years.

(*c*) *Subscribers.*—A new class to be created, under the name of "Subscribers," who will be non-professional, have no privileges of membership, and no power to use any affix indicating membership of the R.I.B.A. Subscription to be one guinea per annum. They would be entitled to use the Library, to attend Ordinary General Meetings, and to receive a copy of the Annual Report.

The EIGHTH GENERAL MEETING (ORDINARY) of the Session 1920–21 will be held Monday, 14th February, 1921, at 8 p.m. for the following purposes:—

To read the Minutes of the Meeting held 31st January; formally to admit members attending for the first time since their election.

To read the following Paper:—

THE CUNARD BUILDING.

By W. E. WILLINK, M.A. [*F.*].